



november / december 1996

7

modern rock on cue

sarah masen

skillet

precious death

six feet deep

ghoti hook

rev run

Vigilantes of Love

<http://www.7ball.com>



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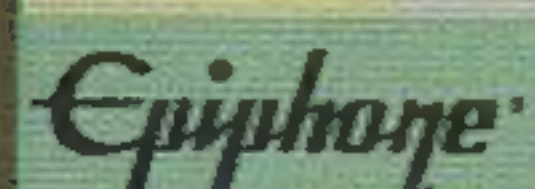


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A collage of three photographs. The top photo shows a smiling woman with long brown hair. The middle photo shows a man with long hair and sunglasses, smiling. The bottom photo shows a group of four people standing outdoors.

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Franklin, TN 37067

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Myrrh Records
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Nashville, TN 37203

FRANK



[7ball rules ... or at least we'd like to think so]

Congratulations to **ANDREW FENNIG of BRYANT, INDIANA** for sending the winning entry/survey from our last issue. Your Sony CD player is on the way. Thanks for playin'.

If you've ever wondered why we have surveys or just ask fruity questions (like, "what did you have for breakfast")? We have perfectly good reasons. You are very important to us. Yes YOU, and everything you do. In case you haven't figured it out, **7ball** plans to saturate the entire planet.

To do this, we need to put a copy of **7ball** in every person's hand. This takes money ... this is where you really come in. Our advertisers want to know what kind of person reads this magazine. If you line up with what

they're looking for, they'll spend money with us allowing us to print more 'zines and more pages. More 'zines and pages means total Christian rock domination.

So, here's the deal: Record labels and Christian retail stores are still not convinced that a megalomammoth number of people crave good Christian modern rock. You have the power to convince them—use it.

We need you, the **7ball** army, to do the following:

•Thank your local Christian retailer for carrying **7ball**. If they don't carry it, request it.

•Write at least five record labels and tell them what you like (which bands, music style, breakfast foods). Don't forget to mention how much **7ball** rocks.

If you help us out, these things will help us add pages to the magazine (more stories, more reviews). These things will help us achieve maximum rockage (**Chris wrote that line**). These things will help us hire a new editor.

We already know how "into the music" you are—the amount of letters we receive every day proves this. You've been exceptionally supportive.

With your help, we can reach further with the music you love—and the message the world needs to hear.

—frank chimento

p.s. Let me know you helped us out by e-mailing me at frank7b@7ball.com

p.s.s. In case you didn't notice ... some record label addresses are printed along the sides.



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Nick@rethink.com

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Chula Vista, CA 91910
hotbox@ax.com

Reunion Records
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Nashville, TN 37203
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Torrance, CA 90505

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Tulsa, OK 74103
sbrewster@saltinc.com

Sparrow Communications
Jenny Lockwald
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Brentwood, TN 37024

Star Song Communications
Steve Ford
2325 Crestmoor Rd.
Nashville, TN 37215

Tattoo Records
Dan Michaels
365 Great Circle Rd.
Nashville, TN 37228
buckeyedan@aol.com

Tooth & Nail Records
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Warner Alliance
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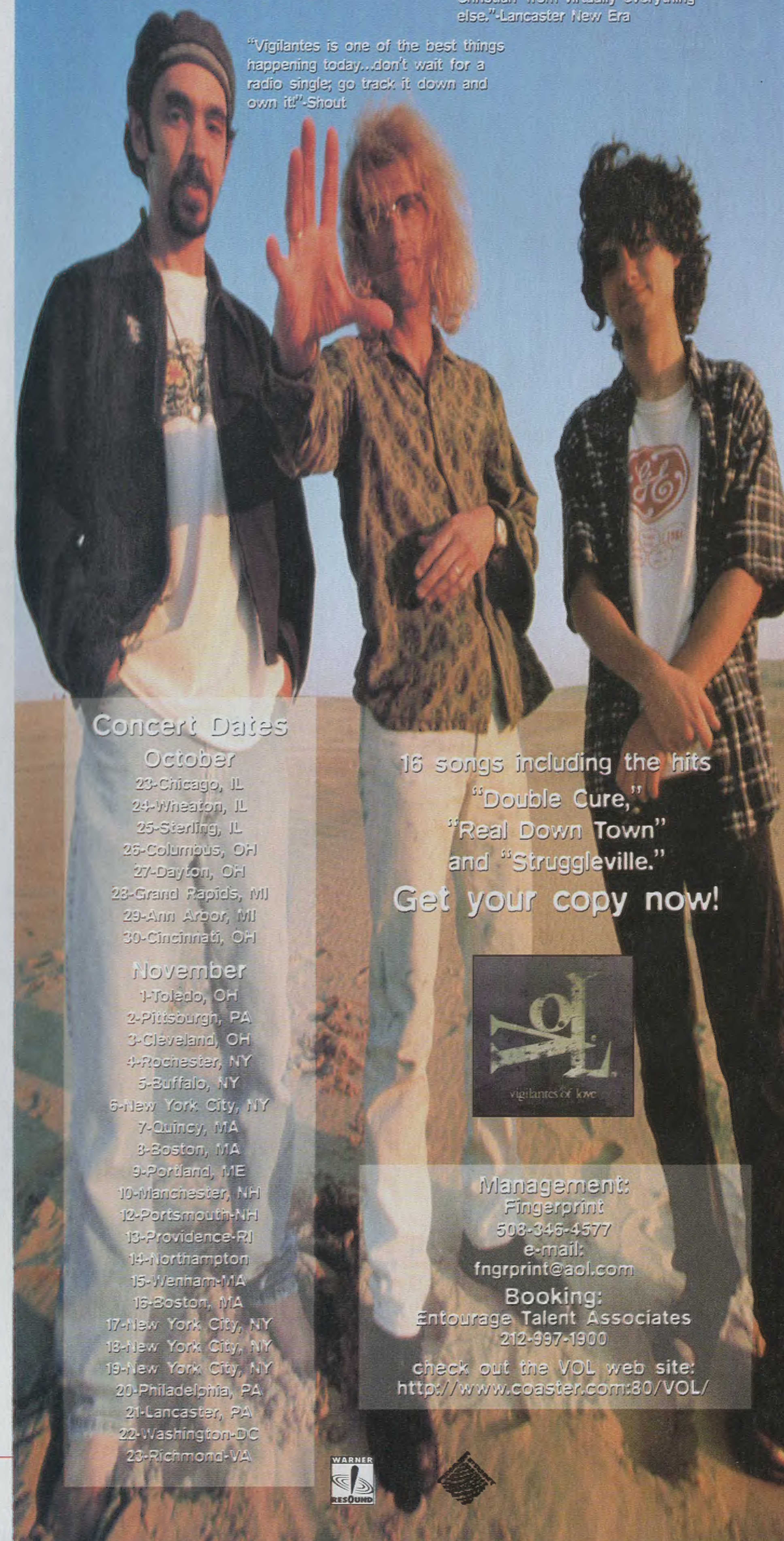
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26-Columbus, OH
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28-Grand Rapids, MI
29-Ann Arbor, MI
30-Cincinnati, OH

November

1-Toledo, OH
2-Pittsburgh, PA
3-Cleveland, OH
4-Rochester, NY
5-Buffalo, NY
6-New York City, NY
7-Quincy, MA
8-Boston, MA
9-Portland, ME
10-Manchester, NH
12-Portsmouth, NH
13-Providence, RI
14-Northampton
15-Wenham, MA
16-Boston, MA
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18-New York City, NY
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7BALL HAIKU FEVER

O kay, here it is ... the
Backwards Haiku
(seven/five/seven). What can I
say? I had "seven" on my mind ...
He poured forth His liquid red
Pierced hands His blood shed
With cross He stumbled ahead.

Flogged skin hanging by a thread
Thorns upon His head
Saving man from death instead.

Fulfilling what He had said
Rising from the dead
Not ashamed of He who bled.

Kristy L. Welch
Seattle, WA

"Pa reads 7ball.
Sister and I like bean dip.
Ma reads 7ball."

Kent Coleman
Pikeville, KY

NOT 7BALL HAIKU FEVER

Thanks so much for your coverage of Creation '96 in 7ball. We've been doing this festival for some 18 years, and this is the best story we've gotten. We appreciate your kind comments, as well as your participation this year. 7ball is a valuable resource for the youth and it has our wholehearted support. We look forward to even bigger and better things from 7ball at Creation '97.

Tim Landis
Producer, Creation Festival
Lancaster, PA

Hey! I'm a big Black Eyed Saevo fan and I wanted to thank you for the article about them in the July-August issue. It gave me a more in-depth look into their music ministry.

Hazel Claveria
Gilbert, AZ

I appreciate 7ball's honest reviews. Keep up the good work here! Second, please consider reprinting issues 1-3. It sounds like there's a big demand for 7ball back issues, and I would pay extra \$\$ to have the complete set.

Michael Froehlich
Grand Forks, ND

EDITOR'S RESPONSE: There are back issues for sale on page 31.

I was somewhat disturbed at Mr. Caviness' assertion that Everybodyduck tends to "get caught in the miasma of clichés that... kids routinely ignore"—and I would probably be completely livid if I knew what a "miasma of clichés" meant. You COMPLETELY MISSED the lyricists' excellent use of several literary techniques throughout the album—namely, dramatic irony, alliteration, and the occasional pun. I find similarities between this album's lyrical content and the works of several masters: Lord Tennyson, Emily Dickinson, Prince, et al. In light of this perceived wrong, I feel it is my duty to challenge the reviewer to a one-on-one mud wrestling championship to the death. If grappling isn't his game, then I suppose perhaps a pie-eating contest (to the death, of course) would be suitable. Let me

reiterate my firm belief (nay, knowledge) that Everybodyduck was not given a fair shake by his critical eye; mark my words: they will, one day, be proven to be the musical, lyrical, and political geniuses they truly are. I daresay it will be a difficult day for him to look himself in the mirror when he finally realizes this.

Tim Brinkman
via the internet

p.s. I would also like to make clear that being the drummer for this band has not biased me in any way.

This is regarding Dan Macintosh's review of Havalina Rail Co. Havalina is an original musical group that does not try to imitate "jazz of the '40s and '50s," but draws from many musical influences in which they incorporate their own unique '90s flavor and singing style. Of all the current alternative acts in the Christian scene today, Havalina is one of very few to get praises from secular press and radio. I'm sorry to be so harsh on you (my husband said I should just leave you alone, he had quite a good laugh), but I hate to see their talent and hard work be slandered.

Judita Wignall
via the internet

Your magazine was lame. I thought it was "modern rock on cue," but it was really wussy crap Boyz II Men wanna-be crap. Steven Curtis Chapman, dc Talk, Jars of Clay and Dakota Motor Co all s**k. So quit writing about 'em you old geesers (sic).

Bo Hawks
Orange, TX

EDITOR'S RESPONSE: Hmm. "Boyz II Men wanna-be." Oh, yes, Six Feet Deep, Morella's Forest, Ghoti Hook, Push Start Wagon, Seven Day Jesus, Every Day Life ... we see what you mean. We'll get right on that. As for your final comment ... do you kiss your mother with that mouth?

Honesty is one thing, but mocking people is another. Take Carman, for one example; why are you so cynical, so rude?

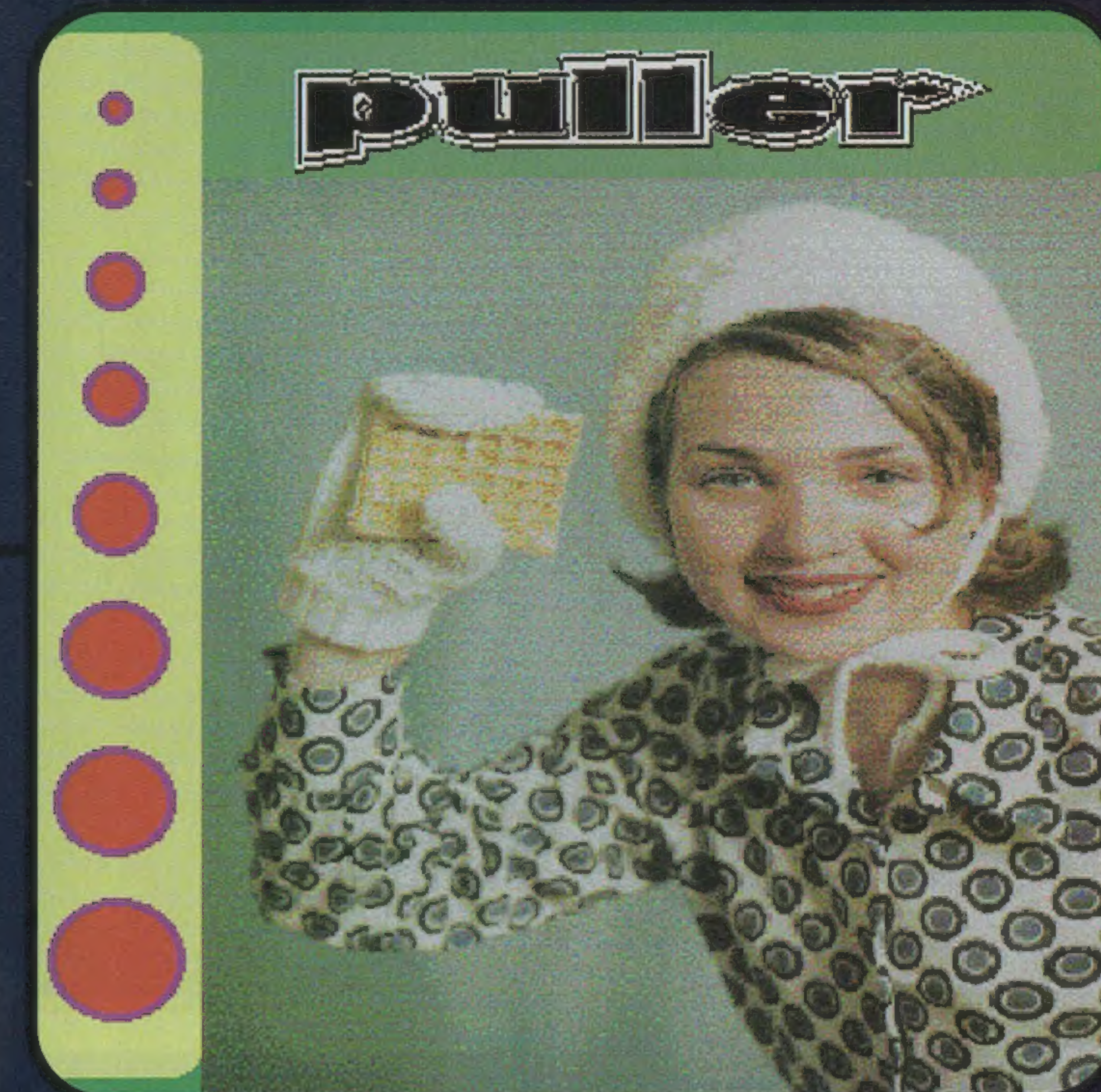
Cheyenne Lucille Hill
Grand Island, NY



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EDITOR'S RESPONSE: The only reference to Carman we can find is the, "oh, sure, and Carman will be on the cover of the next 7ball." Why should we put Carman on the cover of an alternative music magazine? We gave Steven Curtis Chapman a positive review, but we're not going to put him on the cover, either. If you saw a negative review of a Carman project, it wasn't in these pages ...

In your July-August issue, there was a photo of an old girl with the caption, "I have no idea who this is." I'll gladly identify the photo for you: In 1966, a movie was released under the name *Jack the Ripper in Baltimore* (titled *Chamber of Horrors* for TV). The lady in the photo was a prudish blue-blood socialite of Baltimore in the 1860's. This was one of the very few movies that was "gimmicked for theaters" by using a warning device (in this case, a "Horror Horn" or "Fear Flasher") to alert viewers to close their eyes and turn their heads before a terrifying scene would take place on the screen. For instance, a man jumped from the stagecoach in the film and broke his ankle; Jack the Ripper jumped from a train going over a bridge and landed right in the river; he also escaped from his imprisonment by cutting through his chain link restraints with an ax. Ooooooh, yes! Scenes so horrifying the public needed grave warning before viewing the film.

Terry Lee Roth
Baltimore, MD

EDITOR'S RESPONSE: You have a lot of time on your hands, don't you?

ANIMANIA:

Thanks to Randy Stephens for his kind words and for his toon below. We love it! We don't get it, but we love it!



You guys give great reviews and have an excellent format. The photo shots are sweet, as well. The Christian music industry really needs guys like you ... keep up the good work.

Jon Bullock
Manhattan, KS

We'll print some more of your haikus next issue (remember, five syllables/seven syllables/five syllables ... by the way, we stole the whole idea from Richard Vance). Write to us at: Feedback, 7ball magazine, P.O. Box 24925, Nashville, TN 37202. We reserve the right to edit letters for clarity and space.



7BALL MAGAZINE
NOVEMBER/DECEMBER 1996
NUMBER 9

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BOX 7 NEWS

CHRISTINE GLASS is the latest signing with Tattoo—and if her lush, modern pop demo is any indication, she will definitely be one of the artists to watch for in the future.

WEB SURVIVES THE ONSLAUGHT OF PRINT! Despite the growing popularity of "print" or "print media" (magazines, newspapers, political leaflets), the world wide web survives. **THE CHRISTIAN MEDIA ONLINE COALITION** is dedicated to the preservation of this historic medium. Member publications include:

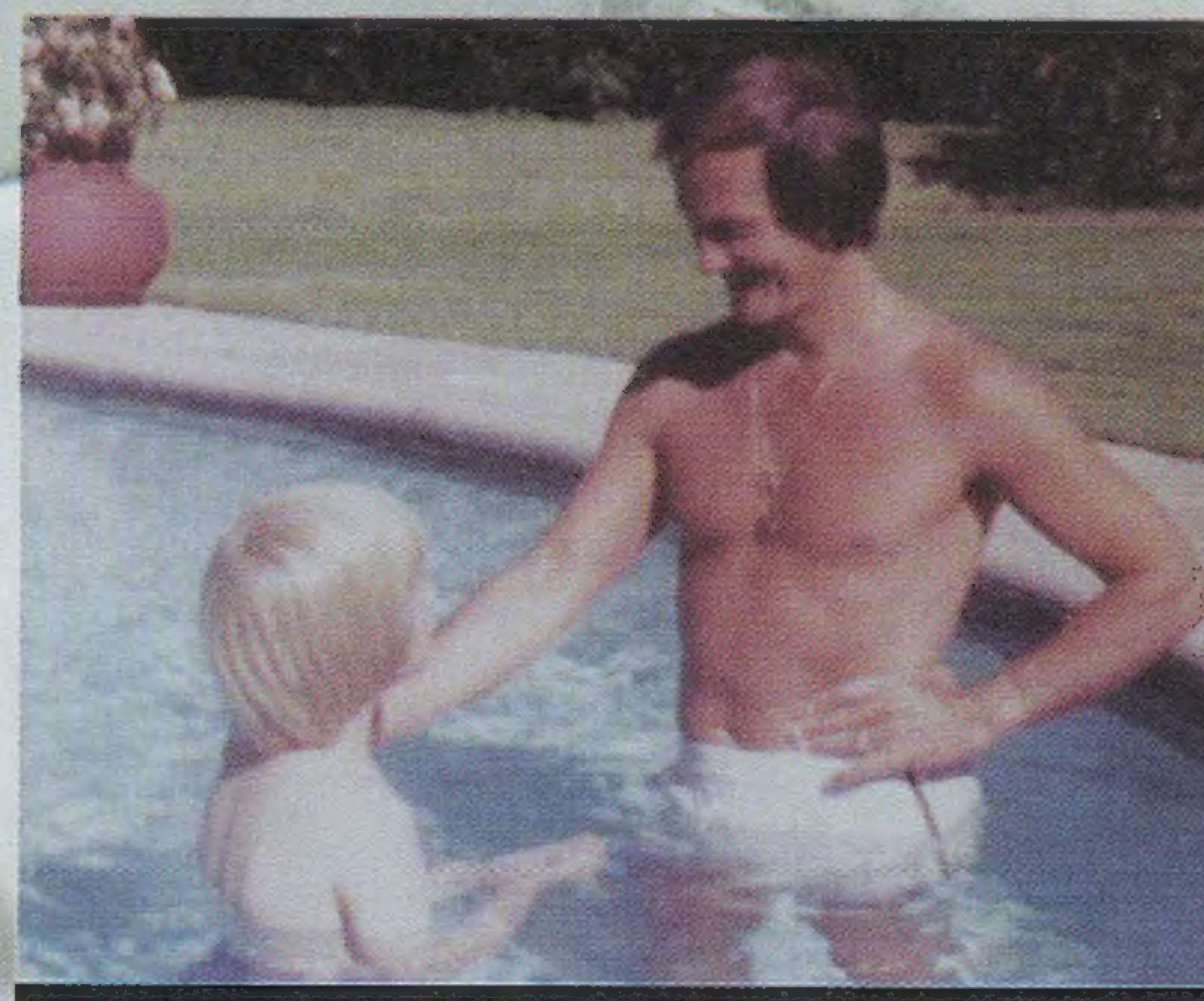
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THE PURE ROCK REPORT

[http://users.aol.com/theprrr/], as well as **7BALL: MODERN ROCK ONLINE** [http://www.7ball.com]. Among these four you can cover a lot of territory in Christian music coverage.

CHRISTMAS IN HEAVEN is a new alternative Christmas compilation in stores next month, with such bands as **ALEXIA**, **FLUFFY** and **VIGILANTES OF LOVE**. The highlight for us is the **SIXPENCE NONE THE RICHER** remake of "You're A Mean One, Mr. Grinch."

SARAH MASEN, who continues to reshape the face of pop music into her image, placed third (behind **SHAWN COLVIN** and **SHERYL CROW**) in the Gavin Convention's annual GRIDDle, which rates new singles from adult alternative artists. She beat out such luminaries as Pearl Jam, Paula Cole and Wilco. The GRIDDle was voted on by 120 triple-A radio programmers.

Metal band **HOLY SOLDIER** recently guested on **PAT BOONE'S** television show (y'know, Pat's no stranger to metal). HSoldier **ANDY ROBBINS** has something of a history with Boone, who baptized him as a lad in the swim-



ming pool (here's the photo we posted on our web site two months ago). Since HS is breaking up (again), they're recording live tracks to use as part of a retrospective.

ALL STAR UNITED band members **IAN ESKELIN** and **BRIAN WHITMAN** recently visited the troops in Bosnia, just two guys and an acoustic guitar hopping from one helicopter ride to the next. They played 28 shows in 12 days, at more than 20 base camps.

STARFLYER 59 is in the studio recording Americana for March 1997. The band consists of **JASON MARTIN** and former Prayer Chain members **WAYNE EVERETT** and **ERIC CAMPUZANO**.



THE CHOIR (pictured are **STEVE HINDALONG** and **DEBRI DAUGHERTY**) have been going through recordings of their *To Bid Farewell Tour* to assemble a live record (working title, *Better Than Live*), a CD-ROM and video.

MXPX, who will have played 175 dates by the end of the year, release *Life In General* this month. Their record *Teenage Politics* sold 60,000 units.

JARS OF CLAY gets around! They recorded a song for the film *The Long Kiss Goodnight*, appeared on Conan O'Brien, opened for Sting, sold a million records and made appearances in both *Rolling Stone* and *Details*. They plan to start work on their second album soon.

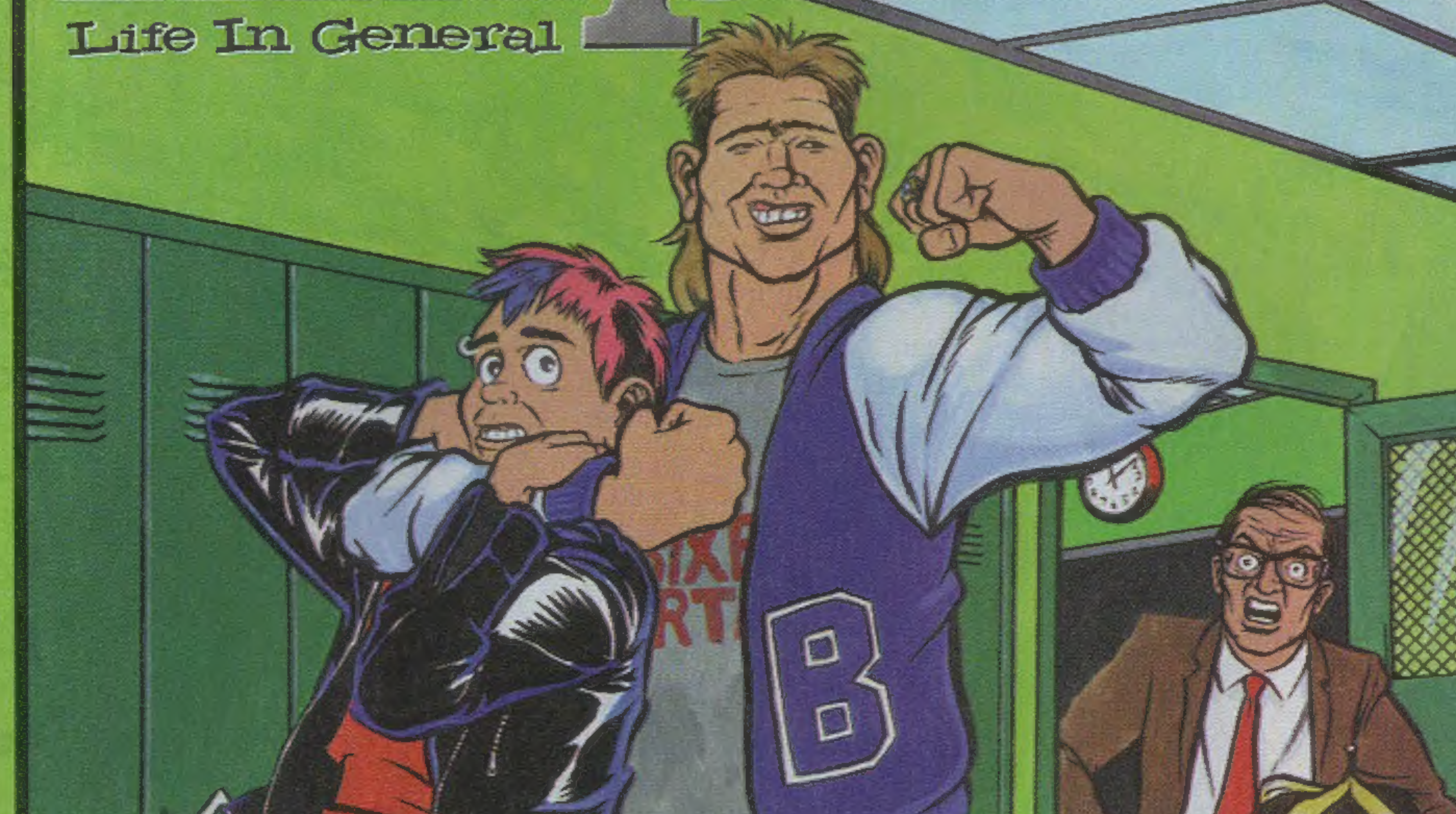
As a final note, prayers go out to the family and friends of drummer **STEVE MARSH**, who was diagnosed with liver cancer just this past June and passed away late August. Steve was the drummer for **ONE HUNDRED DAYS**.

E-mail news to me at chris7b@7ball.com. However, it's still better to send bribes through the mail. Do not send indie projects! Check out our new indie column online, and e-mail Brad Caviness if you wish to be included. So there. ☺

NEW FROM MXPX

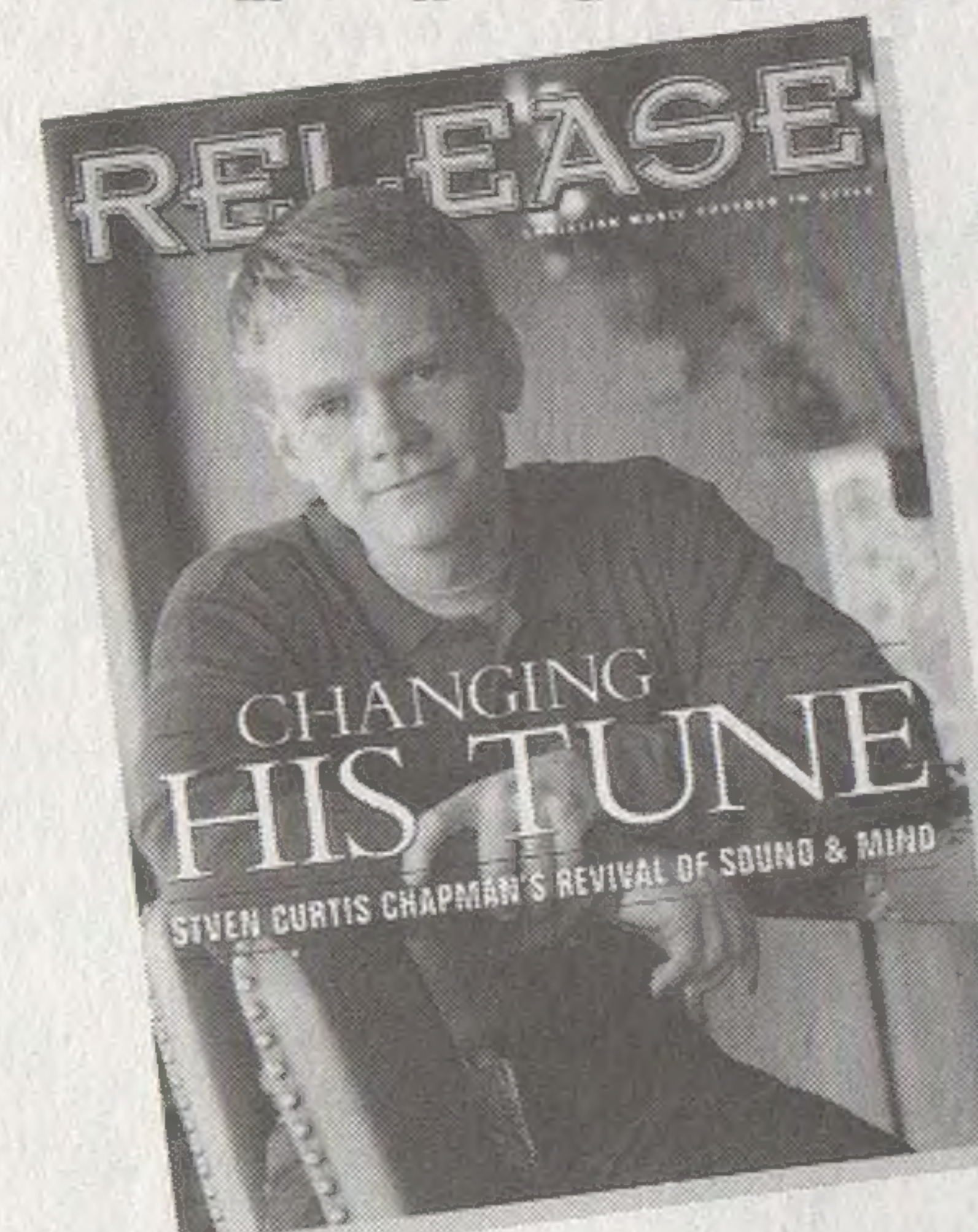
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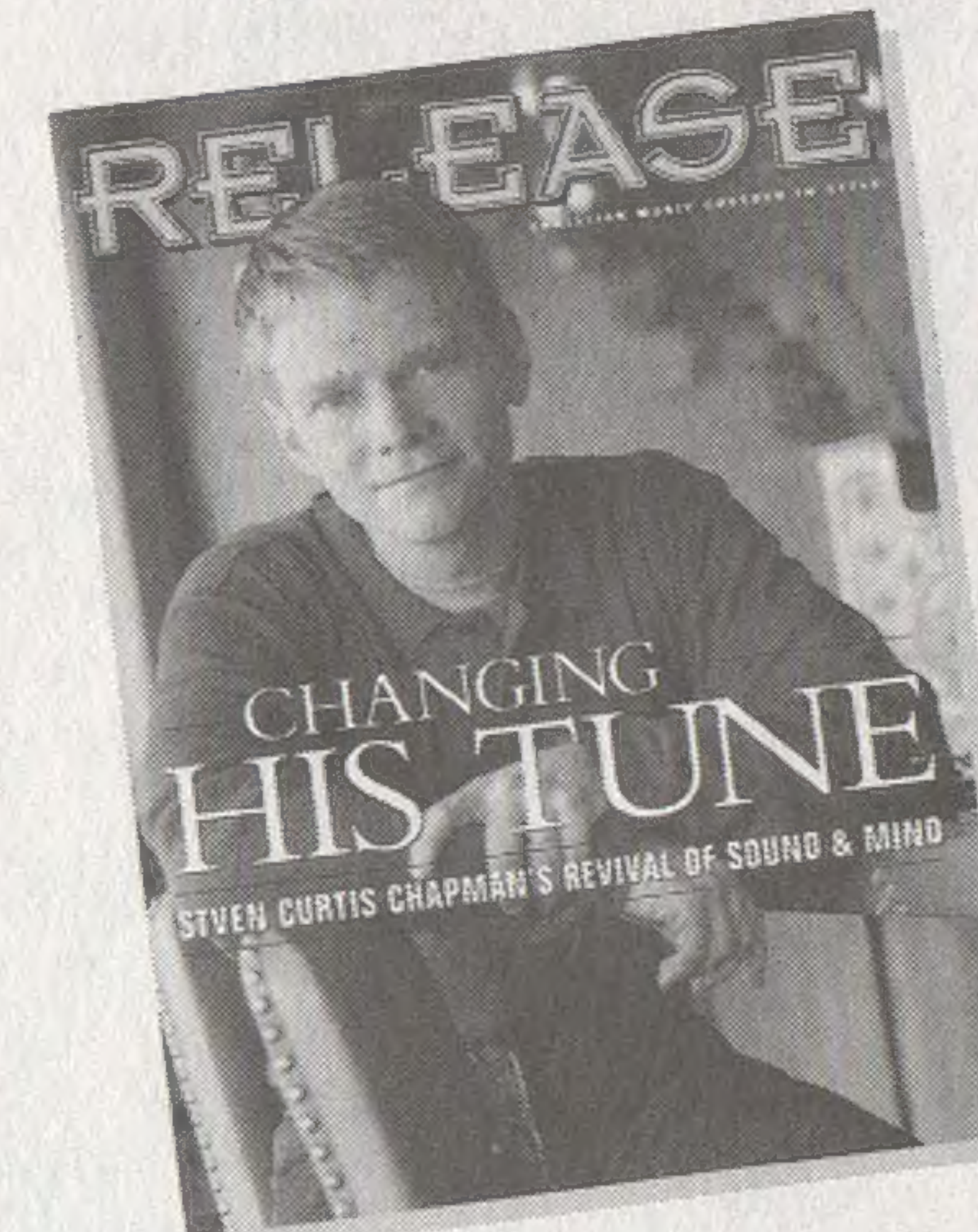
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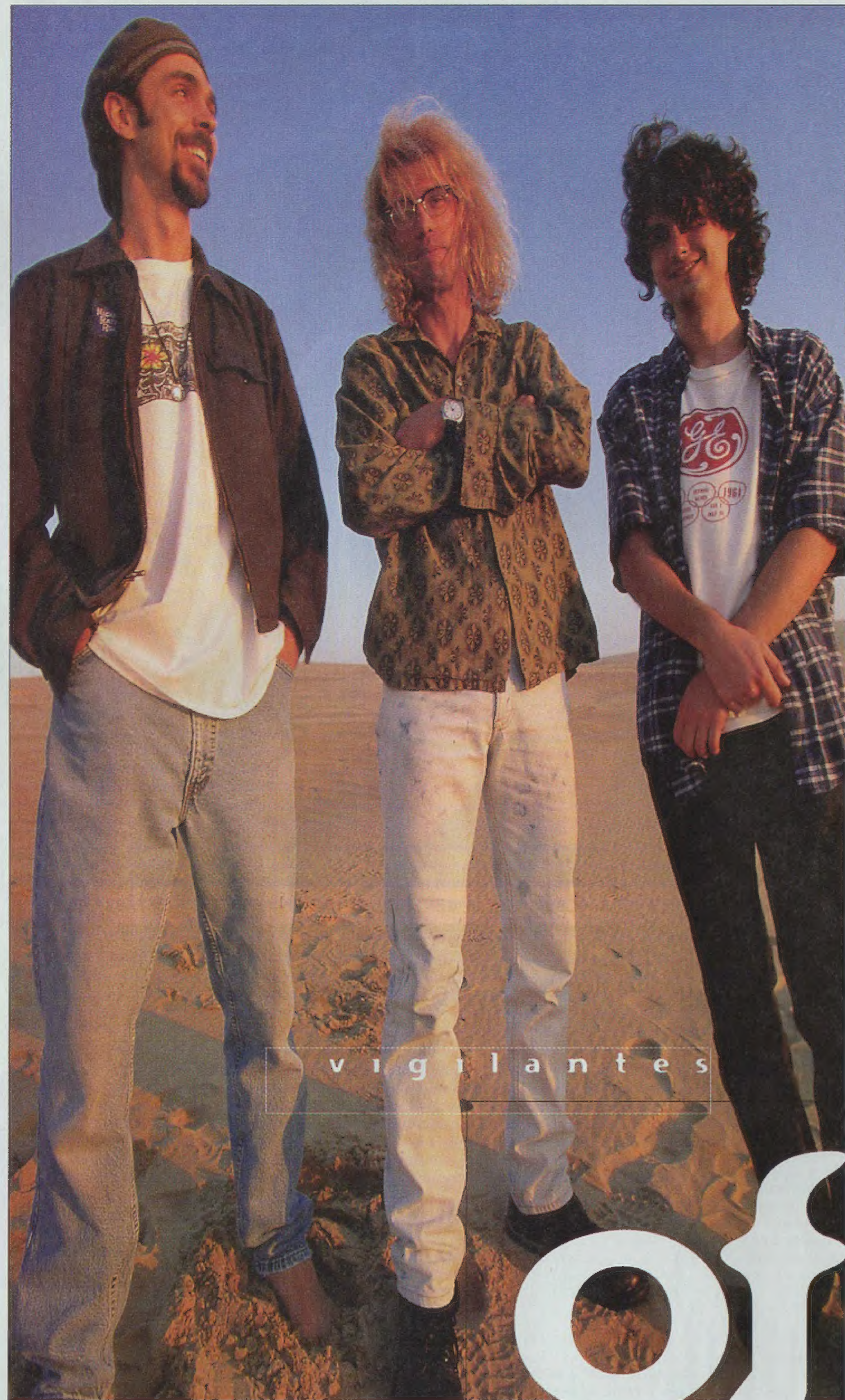
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W W W . C O O L C O M M / V O L /

IT SOUNDS LIKE BILL MALLONEE IS OUT ON THE FRONT PORCH. THE ATHENS, GEORGIA, SOUND-TRACK TO OUR TELEPHONE CONVERSATION IS FILLED WITH CHIRPING LOCUSTS, "HEY, NEIGH-BORS," SQUAWKING CROWS AND MALLONEE PLUCKING A GUITAR. HIS WIFE IS HEADING OUT FOR SOME POST-LITTLE LEAGUE BASEBALL GROCERY SHOPPING. AND IF BRAINS RATTLED AS THEY REELED, BILL MALLONEE'S MIGHT DROWN OUT THE SOUND OF HIS LIPS, WHICH ALREADY HAVE A DIFFICULT TIME KEEPING PACE WITH THE THOUGHTS IN HIS HEAD.

THOSE THOUGHTS, RUNNING IN AND OUT OF EACH OTHER LIKE CURRENTS IN A SEA, ARE PART AND PARCEL OF A COMPLETELY NON-COMPARTMENTALIZED CHRISTIAN LIFE. SINCE 1989 THAT LIFE HAS BEEN THE DRIVING FORCE BEHIND VIGILANTES OF LOVE, A "THINKING MAN'S ROOTS ROCK BAND" WHOSE COLLEGE AND AAA RADIO AIRPLAY AND ENDLESS TOURING HAS EARNED A SELECT FOLLOWING OF ATTENTIVE FANS. IN SUPPORT OF ITS FIVE ALBUMS, VOL HAS ADDED EXTRA BAND MEMBERS AND TOUR SUPPORT FOR ITS TRAVELS. BUT NOW THE BAND HAS SETTLED "BACK INTO BEING THE LITTLE AMERICAN SPIRIT THREE-PIECE IN A CARGO VAN."

"THE LORD HAS BLESSED ME WITH TWO GUYS IN THE BAND, BOTH OF WHOM ARE CHRISTIANS. AND SO IT'S ALMOST LIKE A BIBLE STUDY THAT ROCKS IN ITS OWN WHEEL," HE SAYS. ALTHOUGH THE REGULAR TURNOVER OF VOL MEMBERS OVER THE YEARS HAVE BROUGHT IN BOTH CHRISTIANS AND NON-CHRISTIANS, MALLONEE FINDS THE CURRENT SITUATION THE MOST NUR-TURING FOR A HEAVILY TOURING BAND.

The latest release, Vol, is a 70-minute retrospective that includes 12 previously released songs. Four new pieces were recorded with current bassist/back-ground vocalist Chris Bland and drummer Tom Crea with the help of John Keane (R.E.M., Indigo Girls, new 10,000 Maniacs, et al) and his studio. Although this is their sixth album, Vol is the first Vigilantes' record that will include major distribution directly into the Christian market—and no one is more glad

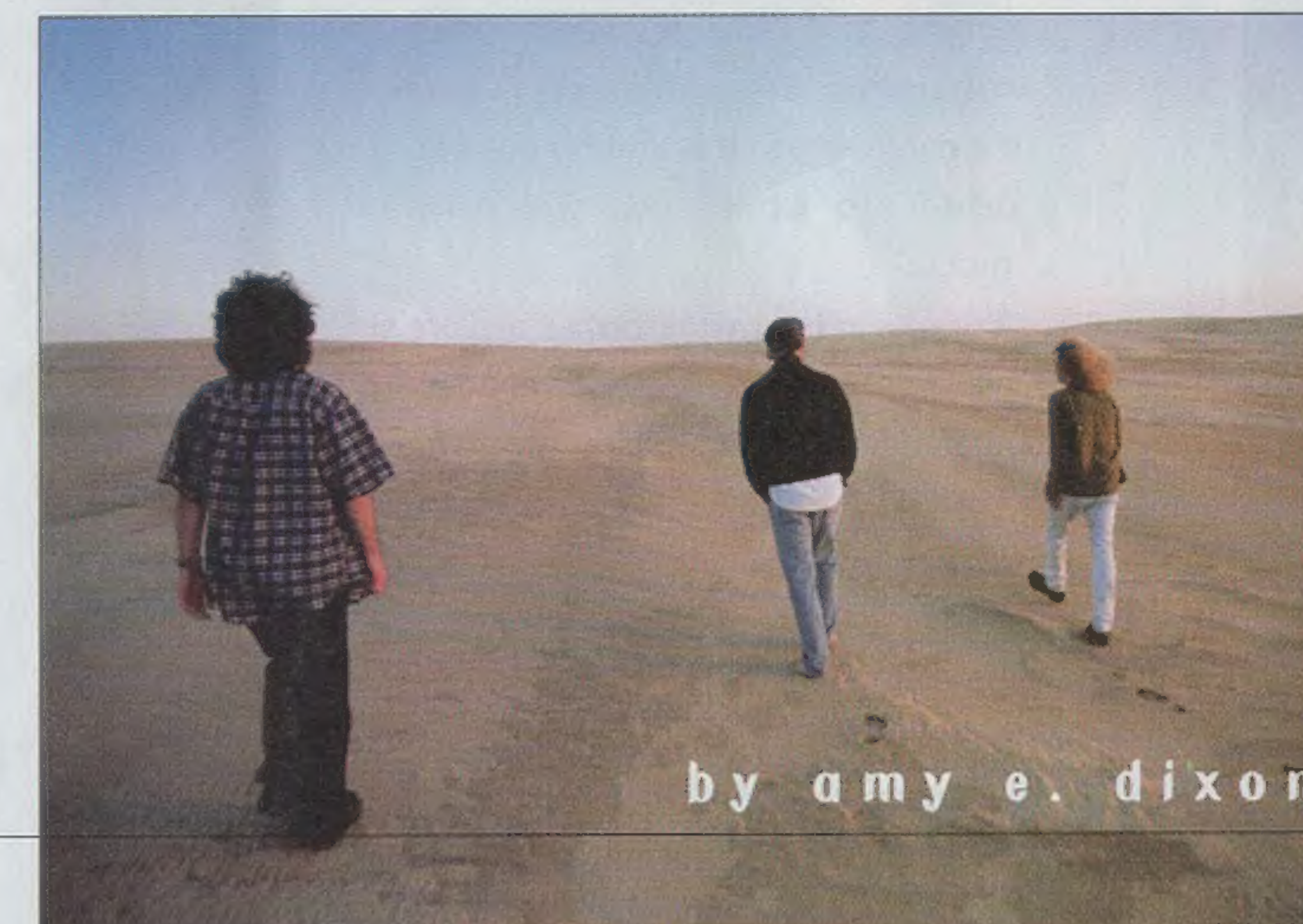
for the new distribution than Mallonee himself.

"We've been out there working pretty hard," says Mallonee, "and I'm really proud of the band and the guys that've made just great sacrifices to do this sort of thing. I would hope Christian into Vol. "I'd say a lot of our fans are Christians. I'd say they're people who aren't satisfied audiences would recognize that with what's generally going on in the mainstream or alternative industry, although they're very here's a band that's gotten on to it. They just seem to be a little unsatisfied; they want something that's got a little more good bit of praise from other challenge to it."

folks. Here's a band that's kind of That's about as specific as any Vol demographic will get. Age 15 to 45, equally male out there doing it in the general and female, Christian and non-Christian, college-type crowds sometimes drive hours to the market. We haven't played direct-next bar or coffeehouse so they can hear Dylan-esque lyrics put to garage-y roots folk-rock ly to the contemporary Christian music.

market. We're a band that's The compilation brings together the simple acoustic folk rock found on the debut maybe been a little overlooked in Jugular with the glossier-than-real-live, louder and more radio ready sound of Welcome to that market. Certainly our heart Struggleville. "Now we split the difference," Mallonee says of the current musical direction. "I'm a and our profession is with the big Neil Young fan; I like that teach-the-band-a-song-and-record-it-five-minutes-later method, so the Lord."

Even without an official intro-duction into the Christian market, it's not been uncommon for Christians to hook



by amy e. dixon

REGARDLESS OF PRODUCTION VARIABLES WITH ITS UNCOMPROMISED MUSIC, VOL HAS ALWAYS BEEN DRIVEN BY AN EMPHASIS ON LYRICS. HAVING BEEN A CHRISTIAN SINCE 17, THOUGH NOT AWARE OF THE CHRISTIAN MUSIC MARKET, MALLONEE'S FAITH AS IT APPLIES TO THE WORLD HAS ALWAYS BEEN OF GREAT CONSIDERATION.

"I WAS ALWAYS STRUGGLING WITH THIS ISSUE: THIS IS THE GOSPEL. THIS IS THE COMPASSION OF CHRIST. THIS IS THE CALL OF CHRIST. HOW DOES THAT LOOK IN THE REAL WORLD?"

"WHAT DOES CHRISTIANITY LOOK LIKE IN THAT SORT OF NITTY-GRITTY WORLD OF PEOPLE WHO DON'T PROFESS ANY KIND OF CHRISTIAN FAITH, WHO IN FACT, ARE GENERATION-X AND DON'T BELIEVE IN MUCH OF ANYTHING?"

Mallonee's lyrics may be directed toward that crowd who will never darken the door of a church, but he believes "the Christians should get it the deepest, because that's the perspective that it's written from. It's written very much from the perspective of one man's life who is a debtor to Christ and His generous grace."

His lyrical themes explore sin, redemption, salvation, love, loss—all the things that inspire most music. Much of the time, his faith and lyrics seem inseparable. "You have to know who your audience is and what the needs are. You can't use the same old buzz words and formula to a group of believers who have ceased to believe in anything. Christians have a vocabulary to describe feelings of alienation and lostness that we're sometimes plagued with, even when we're people of faith. The non-believer has those same feelings. So, they're left walking around with a very confused set of notions that are competing for their attention."

"SO, WHEN I WRITE A SONG LIKE 'BOLT ACTION' (ABOUT AN ASSASSIN), BUT PUT IN ELEMENTS OF THE PROPHET JEREMIAH CALLING PEOPLE TO REPENTANCE AND FAITH, IT'S SUPPOSED TO BE JUST A LITTLE KIND OF TWEAK TO CALL PEOPLE BACK TO SOMETHING THAT'S MORE SOLID."

The compilation, filled with what are perhaps

Vol's most overlooked Christian themes, includes a song about Vincent Van Gogh. "Here's a guy who was just trying to speak something of himself, something of his heart, something of the truth as he saw it to a world that wasn't really listening to him. The thought actually gets a little broader towards the last verse, though ... it's not just a linear song about Van Gogh, but it's about anybody who tries to stand up and say something to a world that's not listening. Don't lose heart. Keep saying what you need to say."

When it comes to saying what needs to be said, Mallonee is fearless in calling artists, especially Christians, to not be wishy-washy in their messages. He finds a great lacking in the outdated sound and propaganda of mainstream Christian music. But only very recently has he found positive direction in young Christian alternative bands.

"I'M REALLY JUST KIND OF TIRED OF THE VERY EXTREME ABSTRACT KIND OF ALTERNATIVE ROCK THAT DOESN'T REALLY MEAN ANYTHING. I GET A LOT OF THE FRESH, NEW, YOUNG RELEASES DUMPED IN MY LAP, AND I THINK, 'WELL, MAN, GIVE ME SOME INTELLIGENT STATEMENTS ABOUT WHAT YOU THINK AND FEEL ABOUT GOD, OR THE UNIVERSE!'"

Mallonee says a lot of what Vol tries to do is put words in people's mouths. "When somebody comes up and says, 'You know, I'm not sure what it is you're saying, but you put the words in my mouth to how I've been feeling for a long time.' That's the greatest compliment. Even if we never get the point of being able to talk about Christ specifically, still as a songwriter you're able to put something in their hearts that helps them understand a little bit more about themselves. That sometimes is the very first building block to listening to God, who is always there pulling you in, wooing you, giving you reasons to believe."

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TAKE ONE MASS communications major who hadn't played his drums in three years. Add a classically-trained pianist and make him sing and play bass. Mix thoroughly with a grunge guitarist who has a master's degree in composition. Sprinkle in some influences from Russ Taff, Michael W. Smith, Rush, and Iron Maiden. Toss it all in a skillet and bake under the spotlight for 9 months and you got the heavy, alternative groove of Skillet. Mmm ... tasty.

Soft spoken, articulate and self-effacing they may be one on one. But when the house lights dim and the stage lights come up, Skillet explodes like water thrown into hot grease. Gritty, diamond-in-the-rough vocals; clean, melodic guitar riffs; and songwriting set to the rhythm of a thunderstorm mark Skillet as a band to watch.

Hailed as ForeFront's first true mod-

ern rock band, Skillet follows in the footsteps of such recent Christian music pioneers as Curious Fools, Raspberry Jam and Sixpence None the Richer. But their niche is more grungy, *a la* Pearl Jam, or Nirvana without the dark, gothic overtones. Not that the members of Skillet set out to play grunge.

Lead guitarist Ken Steorts was playing with a Green Day sound-alike band called Fingerpaint, while singer/bassist John Cooper was with Funky Dynamo ('nuff said). Drummer Trey McClurkin was ready to sell his drums and invest in a mutual fund when they got together for "one show only."

"A lot of my influences over the past three years has been modern chamber music, real symphonic stuff," says Steorts with a straight face, "which accounts for some of the weirdness in our music. It will probably just get weirder as we write more together. There is a lot

of harmonic stuff that doesn't happen a lot in this type of music."

"Everybody is always looking for the grunge band influences, but we don't really like grunge," laughs McClurkin. "We never listen to it."

"It's not that we don't like the music we're playing ..." Steorts begins.

"Yeah, we love our music, we just don't like anybody else's grunge music," laughs Cooper.

"No, really, we love some of the bands that are out. But they are not our influences," continues Steorts. "The music reflects our passion and our zeal for God," he says.

"We wanted to be pertinent with this generation, with what's going on now," adds a more serious John Cooper. And he says the band has no hidden agenda. They just want to see people get saved. "If you're going to reach peo-

ple where they are you have to play the music they like."

For Skillet, being pertinent means not only playing ferociously honest music, but writing intensely upfront lyrics. And while this high-energy power trio from Memphis would love the opportunity to play for a secular audience, they are not willing to sacrifice the integrity of the message.

"It's about preaching the Kingdom to the people," Cooper exclaims. "It's not just that you're going to Heaven, but you're in an eternal Kingdom right now! The Kingdom of God is being built in our hearts. People don't hear that a lot. Sometimes I feel like I need to explain the message to people who may not understand," he says. "You can't just use clichés or big Biblical terms that people don't hear a lot."

"We want to be able to reveal parts of God that people don't talk about a lot," adds

Steorts. "For instance, in the song 'Safe With You,' we talk about the hugeness of Creator God and the intimate Lover of our soul. The dichotomy of God; that's the kind of thing we want to talk about."

Clearly, Skillet is an overtly evangelical band. Their mission is to see people get saved. And they make no bones about their desire to get into the secular marketplace. They are not however, looking for a mainstream record deal—just a larger platform from which to preach the Gospel.

"We've been playing Christian events for years, individually and with other bands," Cooper elaborates. "And we want to continue to do that, but if we have the opportunity to go into a club or a secular venue, we'd love to do that, too."

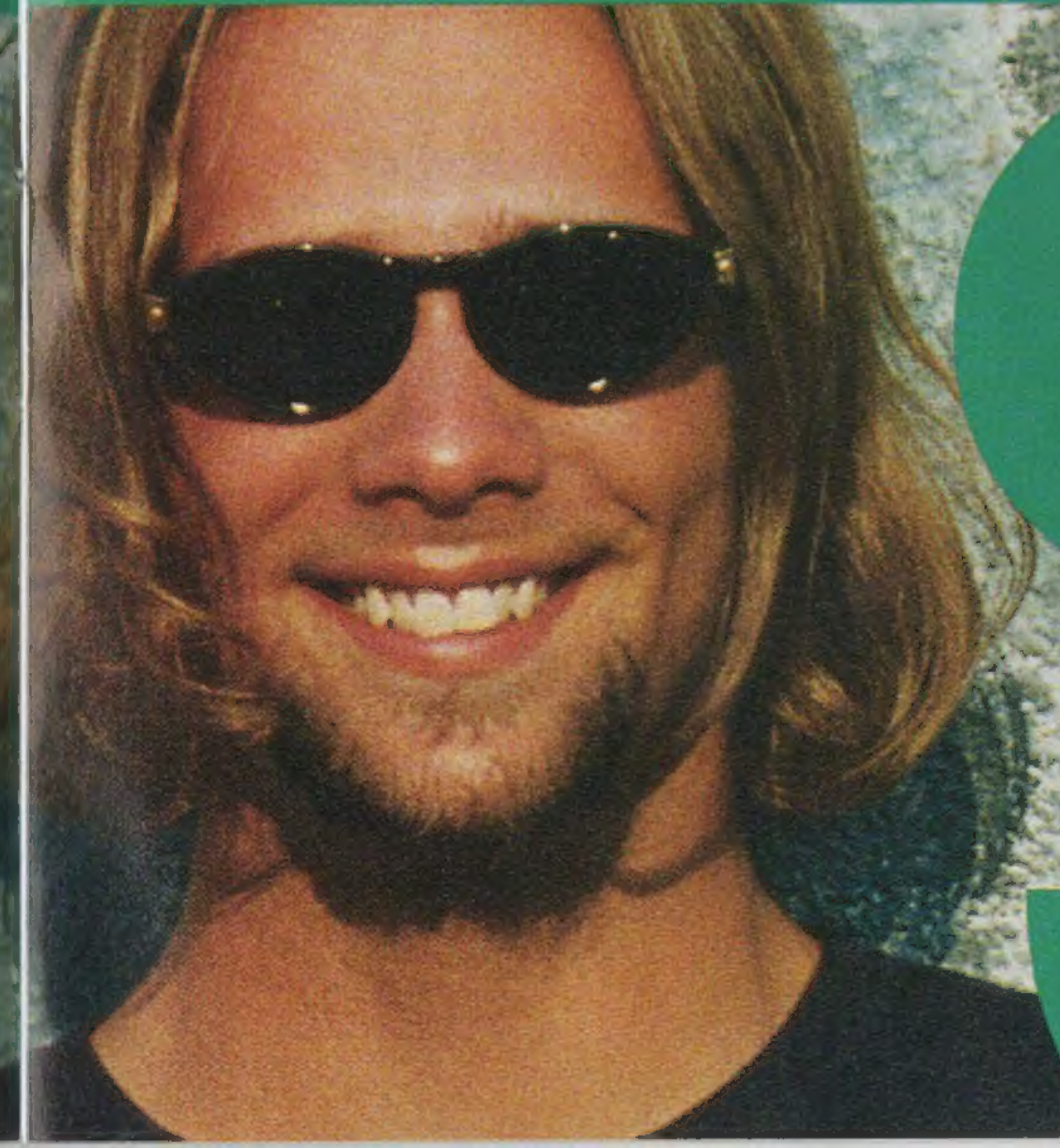
"The best show we ever played was at Club 704B, a Christian club in Memphis," says

drummer Trey McClurkin. "It was obvious that a lot of people needed prayer, but we had our little set to do, you know, all these songs we had to plow through. But we hardly played any songs at all. We just turned everything off and prayed. Ken just played guitar chords for about 35 minutes. A ton of people accepted Christ and then we finished the set."

"After that we just celebrated!" Cooper added. "We played a bunch of heavy worship songs. We went crazy and the people were worshiping God with all their hearts. Those are the best times."

"I've had some of the best times in our practices when some of these songs come together," Ken says. "When God first moves me in these songs, that's the sweetest time. Then when people get touched by the songs the same way I was touched when I wrote it, that's the best." ■

By Mike Parker





Unless you've seen a photo, the average music fan might be hard pressed to pick Sarah Masen out in a crowd. In an industry where mainstream artists make fashion statements with flashy clothes and trendy hairstyles, Masen may be a little too normal.

Just ask the members of Black Eyed Scea. They spent an entire day hanging out with Masen at a summer festival and never realized she was a fellow artist until much later. Her nonchalant attitude and "normalness" amid the typical music industry hype has quickly separated her from the traditional Christian pop artist set.

"My ignorance towards the way the business is run and that sort of innocence, I think that's something others think is fresh," Masen says. "I don't quite understand the business, but I really don't want to understand it. I don't want to be ignorant, but I want to be natural and not feel pressured."

By Christian music standards, Masen is a fresh face with an unusual outlook on her craft. She has been compared to Sarah McLaughlin, Sinead O'Connor and Victoria Williams, among others, thanks to her distinguishable folksy sound. But while Masen admits she has listened to those artists from time to time, any similarities are most likely coincidental and hardly intentional.

"A lot of the new bands, I really haven't heard of them," she admits. "That's not really a virtue. That's not something to magnify like, 'Wow, she hasn't heard of all these people.' The only reason I haven't heard them is because I haven't had the time. I'm always reading for school or talking to my family and friends. Sometimes I am

afraid that I might become too influenced by other music, but that isn't what really stops me because I want to grow from other artists. I just don't have time to listen."

Even when Masen did have time to listen, she was much more interested in the artistic process than the idea of musical stardom. It was detailed curiosity that sent Masen traveling down a path she never would have imagined for herself.

"Since I was little, I was always the kind of person who'd stick the headphones on, sit down, open the liner notes, flip the record over and read everything from the 'thank you's' to the lyrics of the

www.rethink.com

by chad bonham

songs, the titles of the songs, to who played on the album," Masen says. "I was always intrigued by that."

Her music career didn't really get going until her grandmother gave her an acoustic guitar. She started learning chords and picked up ideas here and there but never has been able to pinpoint just where her influences originated. "I don't know," she ponders. "Where does style come from?"

A friend encouraged her to start writing music; the church and coffeehouse concerts soon followed. One of Masen's fellow church-goers helped her finance a demo tape

that notable artists Jeff Johnson and Derri Daugherty co-produced.

Perhaps the strangest twist to this story came when Masen's brother Dave (who also plays drums in her band) e-mailed a publishing question to producer extraordinaire and rethink records founder Charlie Peacock. Peacock didn't have the answer but said he'd love to hear Masen's demo. "As the doors opened, we walked through them," Masen says. "But we didn't push anything."

Masen had always respected Peacock as a producer and an artist. He was one of a handful of artists Masen paid much attention to as an impressionable young musician, and now, the almost legendary Peacock was working his magic with her music. It was a process Masen found comfortable and quite enjoyable.

"Charlie did what Charlie does," she says. "You can definitely tell that he's kissed the music. It was so appropriate. He's very intuitive and sensitive about what's good for something and what's too much. Charlie added an edge to the music, and when I say 'edge,' I don't mean intensity—although part of that is intensity—but it's just fuller and it's more fun."

One area Masen didn't need help with was her songwriting, a talent that has developed well beyond her 21-years of life experience. Much of her inspiration comes from personal thoughts on relationships. Relationships with God and relationships with people. "What always inspires me to write are things I'm going through or a thought that's been provoked in my heart and in my mind. I love literature, too. I love words. I love God's creation of language and I think there's incredible power in words."

Masen is also finding there's power in music, and until just recently, had never come to grips with the idea that this music thing just may be her future. She moved from her native Detroit—where she was one year away from college graduation—to Nashville. Masen continues her studies, but her desire to be a teacher (or is it a librarian, now?) has fallen down a couple of rungs from her priority ladder.

"I never took my music so seriously that I was overly ambitious. Everything has been a surprise to me. I never did plan on doing this as a career. I took it seriously in that I was serious about writing really good music and I took the content seriously and the music seriously, but looking at it as a career, I never took it seriously until the opportunities were actually there. I'm much more realistic when it comes to that sort of thing, but with the content, I've always been very idealistic and intense. I still don't know what's going to happen with music as a career."

More than anything, Masen just wants to be real. In the world of Christian contemporary pop music, that task is much harder than it looks. "I really want to try eliminating the distance between the audience and the artist as much as I can, without neglecting the responsibility that the spotlight puts on a person," she says. "By the grace of God, I'll learn to deal with that in humility. I want to open up to people and welcome them into a friendship with me. I know I can't sit down and have a cup of tea with everybody, but if I could, I'd like to do that because I don't want to give the wrong impression that they're less important members of the Body of Christ." ●

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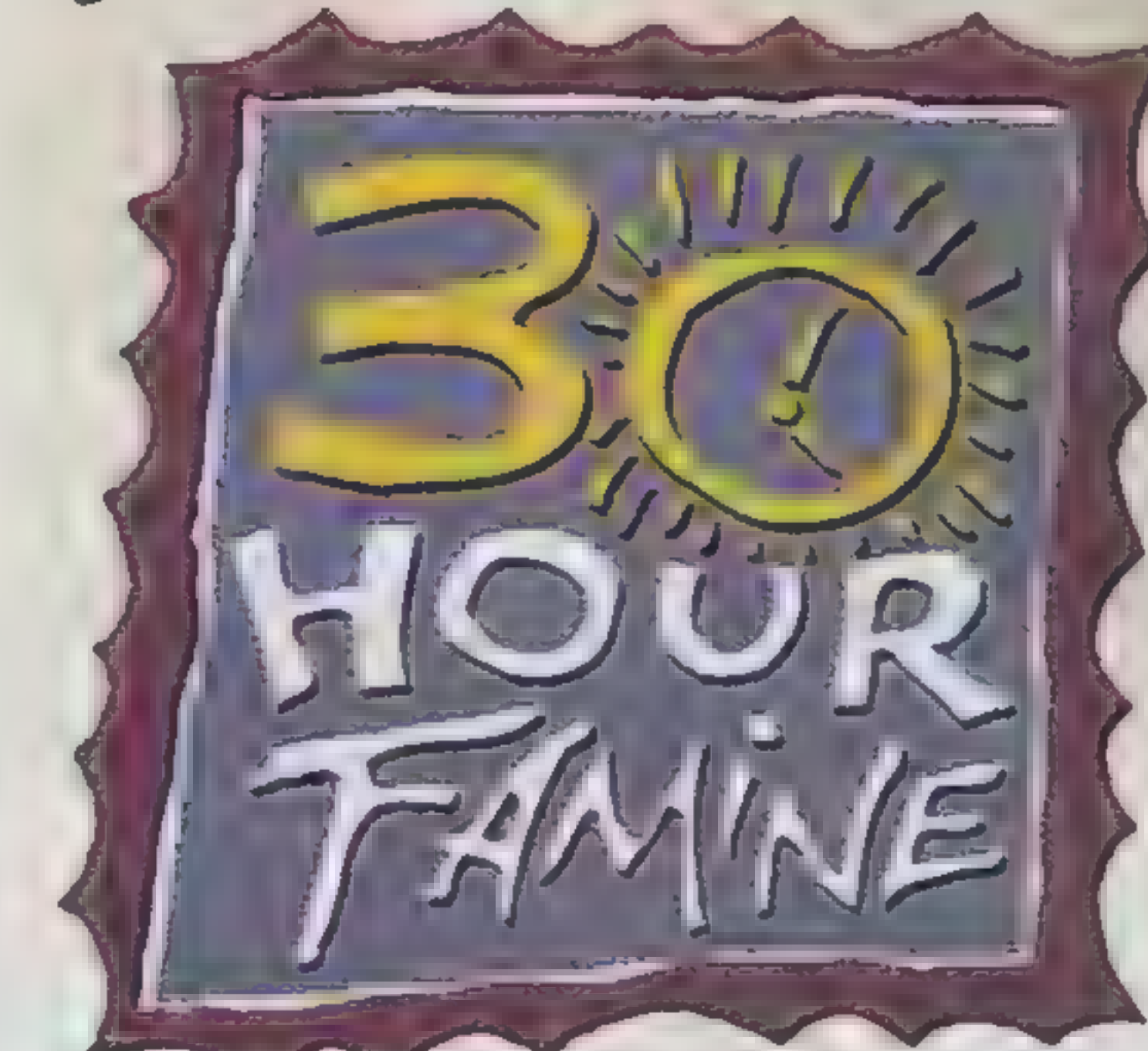
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SIX FEET DEEP

by Michael TenBrink

Tom Wohlfield, drummer for Cleveland, Ohio's Six Feet Deep, is attempting to clarify things for me. "Our music is different from punk rock," he asserts. "Our stuff is heavier, and more complicated. This new album will even appeal to the metal crowd. It's just basic hardcore."

The new album Wohlfield speaks of is *The Road Less Travelled*, the band's sophomore release. The band—Wohlfield, vocalist Myk Porter, guitarist Matt Traxler, and bassist Bryan Gray—considers the album "more mature" than its predecessor. Critics continue to call the band "stompcore" or "metalcore," and compare them to everyone from White Zombie and Biohazard to Pantera ("I don't like that one!" says Wohlfield).

Regardless, this is indeed a road less traveled, in more ways than one. Hardcore music is, by nature, rather out of the mainstream, so one can imagine the reception a "Christian hardcore" band might get. Six Feet Deep brings to all who listen an upfront message of the pain, confusion, and comfort of living the Christian life in a fallen world.

Wohlfield admits, "I understand that the kind of music we do isn't gonna hit huge, and that's okay. This is what we like, and we don't want to change it. We are in a

state of transition right now. We did the 'ministry' route for a long time, and now, instead of playing so many Christian shows, we're trying to hit the secular scene more."

He is quick to add, "I don't want people to think we're doing this for the money, because we're not making any! We're just trying to start out the way a normal band would. We're hitting the Cleveland club scene pretty hard. This is the market we want, and we really feel called to be there. We don't want to change just because of any money that might be out there."



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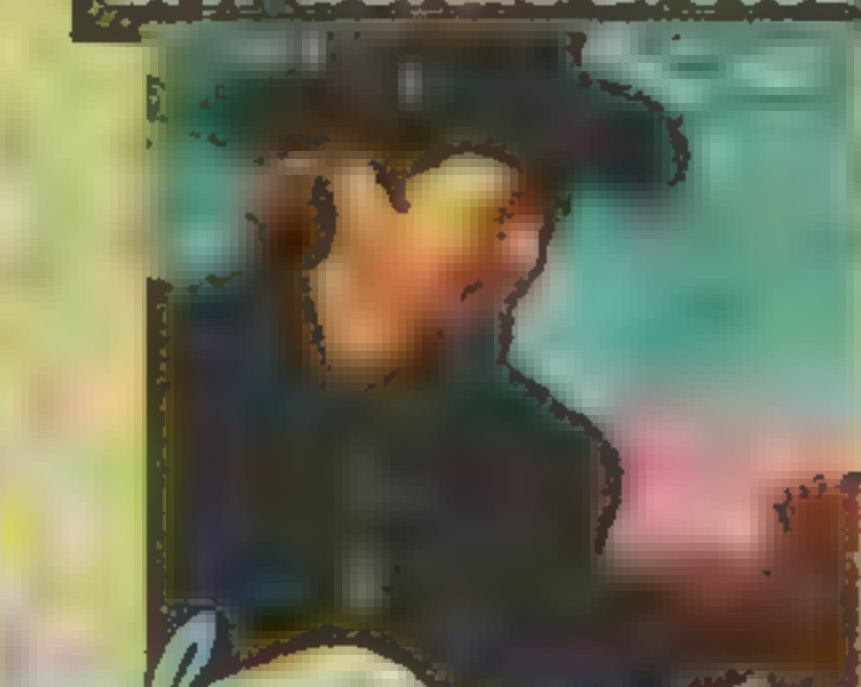
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SECOND HAND



DRY BONES DANCE



RADIO SPECIAL



original recordings of Mark Heard also available

RELEASE



In the popular vernacular, the rap duo Run-DMC is considered an old school act. They were rapping back in the days before it was hip to use the derogatory "B" word for women, to brag about criminal activities, and be seen in videos downing 40 oz bottles of malt liqueur. Instead, Run-DMC is from the generation that called women fly girls, bragged about how well they could rap, and could be seen in their videos showing off their tennis shoes—of all things.

To say rap has changed since then is to state the obvious. And though Run has not evolved into an elderly gangsta, he has changed—and for the better. He now calls himself Rev. Run; he and his partner DMC have recorded Christian influenced rap records as Run-DMC; and now Rev. Run has his own Christian record label called Rev. Run Records.

Having Run join the Christian music scene is not like having just another secular star making Christian records. It's more akin to having a legend of modern music: Run-DMC are pioneers. They are still respected by the young toughs of today's scene because they've created some of the best rap music that's ever been made—new or old school. Also, because they were one of the first acts to mix rap with rock. And though they haven't always been overtly Christian in their content, they've always been positive and life-affirming.

I can still remember going with a friend of mine to see them headline a concert called the "Fresh Fest" at the Long Beach arena in Long Beach, California. While it's likely that there are as many white kids as there are African Americans at rap concerts these days, I laugh at the thought that the last white person I saw that night was the woman who took my ticket as I entered the hall—and she looked at me like I was at the wrong show. This was still before Public Enemy became the rapping equivalent of CNN for the African American community; but at that time, rap music was primarily an African American art form, and Run-DMC were indeed the kings of the hill.

Run believes music fans are ready for something more positive than what is currently in vogue in the rap scene. "They're looking for it a lot," remarks Run. "They want to know about it. There are two sides to everything. You get tired of people screaming profanity at you all day. Even the worst gangstas don't swear at their mothers." Run not only believes people are ready for something more positive, he also believes he's the right man for the job.

"I think I'm the person that can bring it through, and not be too preachy. Run-DMC has never been a negative group. I've always made fun records—you know, 'My Adidas' and 'You Be Illin'.' That's the way to do it. I believe I have the combination—God has given it to me."

With his name and reputation, Run is able to take Christian rap where it has never been. "I had a meeting with (director) Penny Marshall, and she took some of the groups off my label and put them into a movie. It's a new Whitney Houston movie called *Preacher's Wife*. They're in the movie, they're on the soundtrack, and some great things like that." Along with the groups on his label, Run continues to keep a high profile in the public's eye.



by Dan MacIntosh

rev run

"I'm on the number one station in New York Hot 97 every day with 'Rev. Run's Words of Wisdom.'"

As if all this weren't enough, Run's about to venture into theater, too. He's set to star in a production of the

Gospel musical *My Grandmother Prayed For Me*. This should come as no surprise; trying something new is just part of Run's character. "Those who are on the edge," he advises, "are the ones who can reach over and grab the grapes."

His outspoken stand for Christ is certainly not the publicity stunt some public figures have tried. "This isn't all my choice for going all this radical for Jesus. I didn't choose Him; He chose me. This isn't my idea of a gimmick. I tell people, 'Look, faced with all those gangsta rappers selling millions, I could have come up with a better gimmick than this.' If I really wanted a gimmick, all I had to do was take a gun and act hard."

shots

eridge

Not A What, Not A Who, Just A Band
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precious death

by Chad Bonham

Chris Scott can't exactly remember the last time Precious Death played a live show. "I think it was sometime last summer," he says. "I guess it was in California but I'm really not sure."

The lead singer for one of Christian music's most popular retro hard rock bands (with a modern metal twist) probably didn't know it would be the last time his band was ever going to play in front of a live audience. Maybe he wishes he had written that down somewhere or something. Then again, maybe not.

"I'm not sad that it's over," Scott says. "It seems to have run its course. It did what we said we wanted it to do. Everyone in the band feels very fulfilled and to keep going now would be like getting out and pushing the car instead of driving it. Nobody wants to kick a dead horse."

It wouldn't be fitting for a band known for its hard-hitting style to go out softly. So in lieu of a farewell tour (*a la* PFR), Scott and company decided to record a third and final album. Drummer Roger Sampson had already moved from L.A. to Baltimore, so Scott enlisted Blackball's drummer to fill-in.

"I remember when I first started playing shows and everything was so new," Scott says. "And I'd see these guys in bands that had been playing for years and they were still out there, trying to make it work and it just wasn't happening anymore. I'd rather end Precious Death on a strong note and not keep going until it becomes a mockery of itself."

The new self-titled project was produced by an unlikely Gene Eugene. Scott says the process was "a piece of cake" for the modern rock pioneer even though the hard music stylings of PD may seem to be out of his jurisdiction. Yet that kind of musical flexibility is something Scott is quite good at himself as the lead singer for two bands with two sounds. "I really don't have a problem switching gears," Scott says. "I'm the kind of person who likes a lot of different kinds of music. I can translate what I like into whatever music I'm doing at the time."

Now that Precious Death is officially a wrap (well, 98% official), Scott plans to put all of his creative energy into Blackball. The band has only played somewhere in the neighborhood of 10 shows and would like to tour next spring. That would be on the heels of its second album, which Scott says should be out in February. He's currently writing material with a scheduled studio date of early 1997.

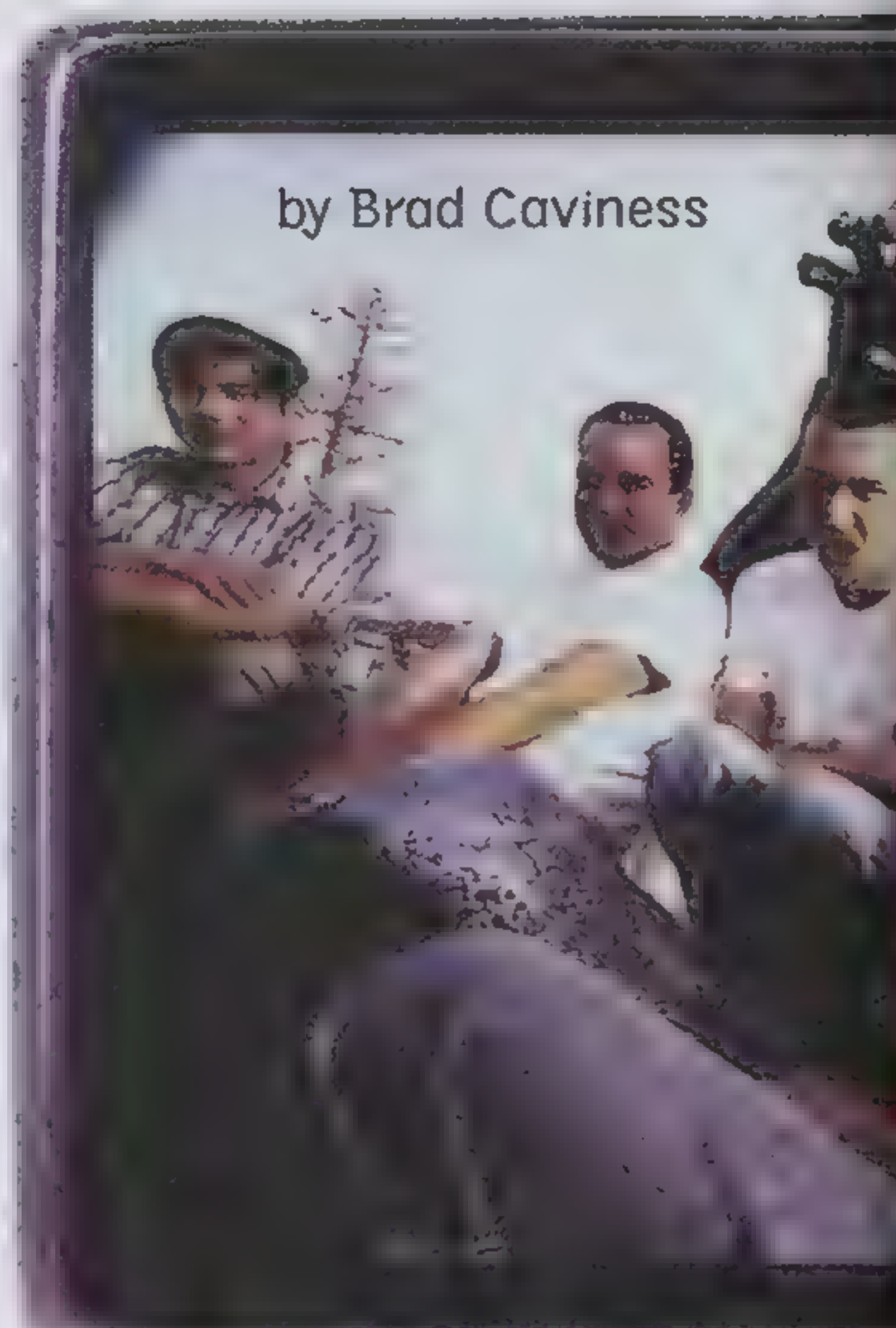
Scott averages around six hours of sleep every night. On top of his music ministry, he holds down a full-time job for 50 hours a week and takes three college

classes each semester. Did we mention he's married and teaches a Sunday School class?

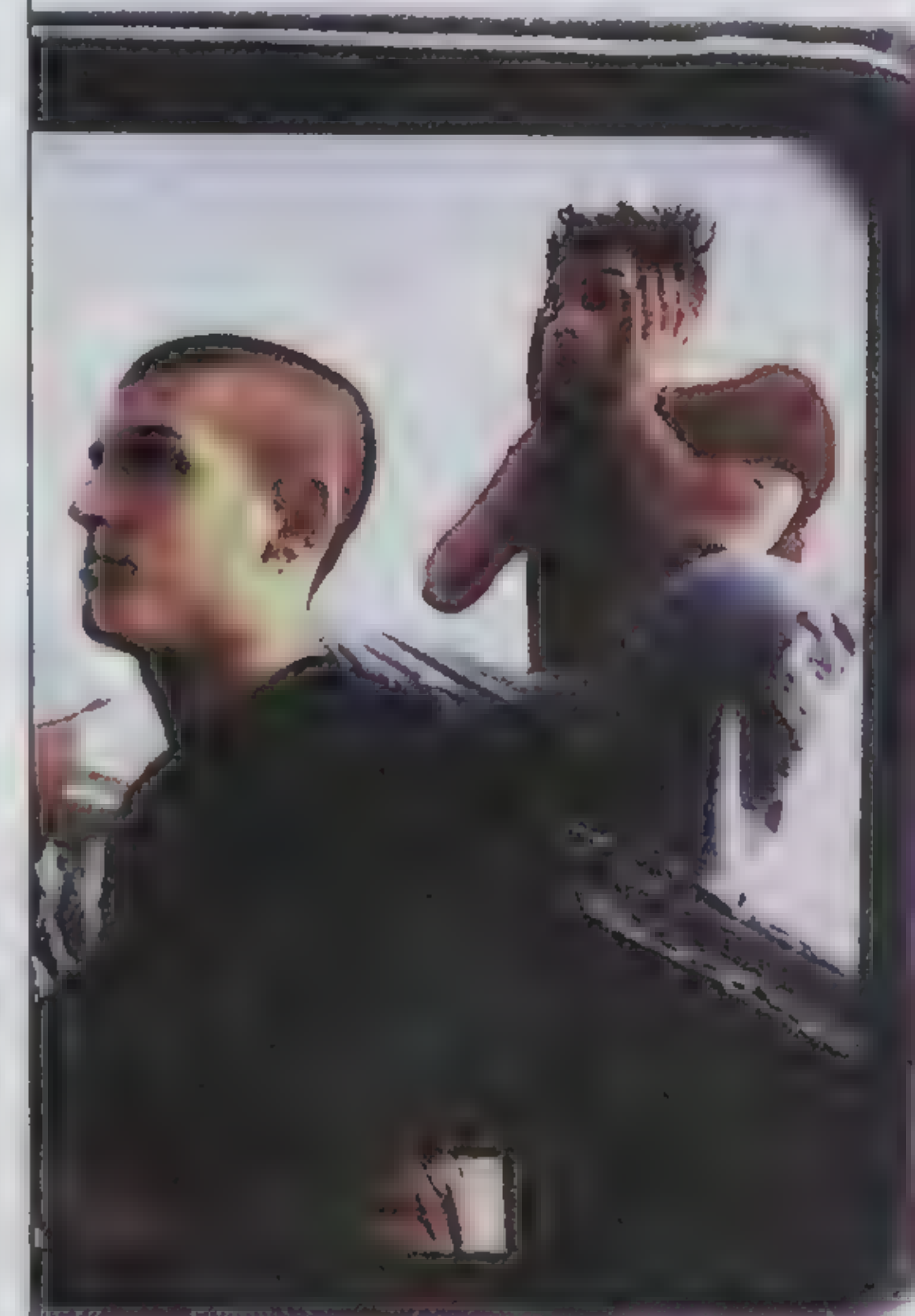
"I keep a real tight schedule," Scott says. "Life passes by very quickly. I believe that the godliest thing to do is to use it and not waste it."

GHOTI HOOK

Give the members of Ghoti Hook some credit—they're smarter than they think they are. On the surface, a song like "Dry Run" is a gross, funny song about eating junk food and getting sick; dig a little deeper and the spiritual "garbage in/garbage



by Brad Caviness



out" insight becomes apparent. "Super Sumo" deals with deep issues about self-esteem and pride. "Tract Boy" warns that insensitive witnessing begets insensitive responses.

Am I stretching things just a bit? According to the members of Ghoti Hook, yes. "The way we come up with songs," guitarist Conrad Tolosa says, "we write all the guitar stuff and put a melody on top. We come with up words that fit later. For the longest time we were playing songs and Joel was mumbling. We were just going, 'la, la, la.'"

However, the band's more serious songs lay out their intentions very close to the surface. "You don't have to read too much into our music," vocalist Joel Bell says. "Once you know the topic, everything starts to click."

"Scared Am I," for example, looks at the results of a teen pregnancy. "I wrote the song from her perspective, about her fears and expectations," Conrad says.

However, the members of Ghoti Hook hasten to remind fans not to place them on a pedestal. As Christian sums up, "Just because we write music that people happen to like doesn't make us great theologians. We still have all the same struggles as every other kid."

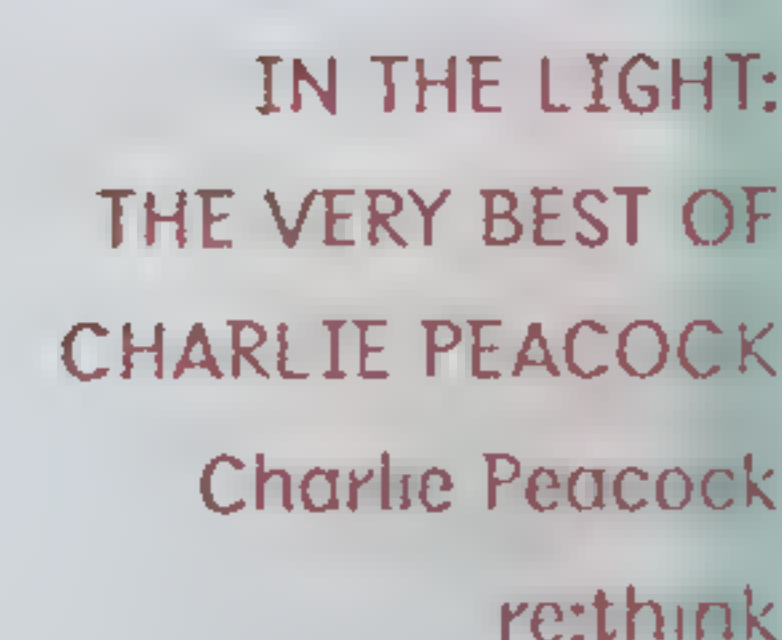


This November, who's it gonna be?

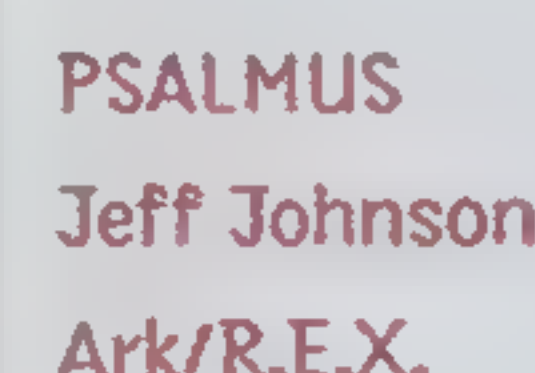


Precious Death
was absent the day
school photos
were taken.

shots



—Scott W. Christopher



—CsW

REVIEWS

THE ROAD LESS TRAVELED
Six Feet Deep
R.E.X.



Six Feet Deep

Less Traveled a bitter pill to swallow, but medicine is like that.

—Chris Well

PSALMUS

Jeff Johnson
Ark/R.E.X.

HOI POLLOI Jars of Clay Starflyer 59 T-bone PRAYER CHAIN Love Coma
MXPX Guardian Curious Fools Johnny Q. Public Fleming & John Rhythm
Saints The Waiting Clash of Symbols Adam Again PETER KING Sixpence
None the Richer Hokus Pick Leader Dogs for the Blind Grammatrain Joy
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Everdown ERIC CHAMPION Lost Dogs Poor Old Lu Gospel Gangstas Seven
Day Jesus Driver 8 Christafari Supertones This Train Peace 586 CHARLIE
PEACOCK Black Eyed Scea that Petra tribute Kevin Clay Soulfood 76
Every Day Life Cloud Merchants World Wide Message Tribe Believable
Picnic Blackball MORELLA'S FOREST Luxury Big Tent Revival Michael Roe
Aleixa Mary Said Everybodyduck Yum Yum Children My Friend Stephanie
Push Start Wagon Dogs of Peace Out of Eden VIGILANTES OF LOVE Six
Feet Deep Sarah Masen Skillet Precious Death Row Run Ghoti Hook

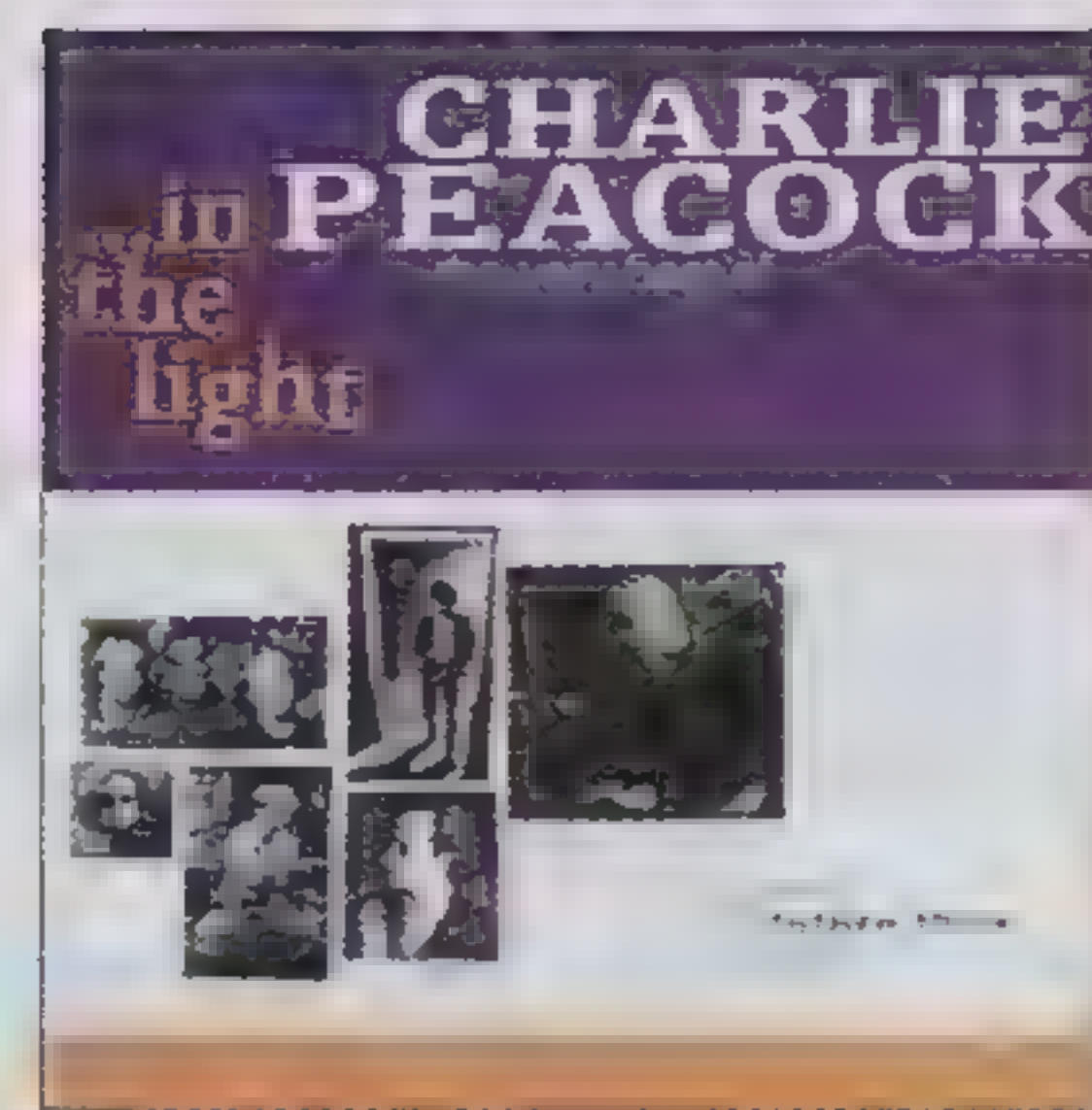
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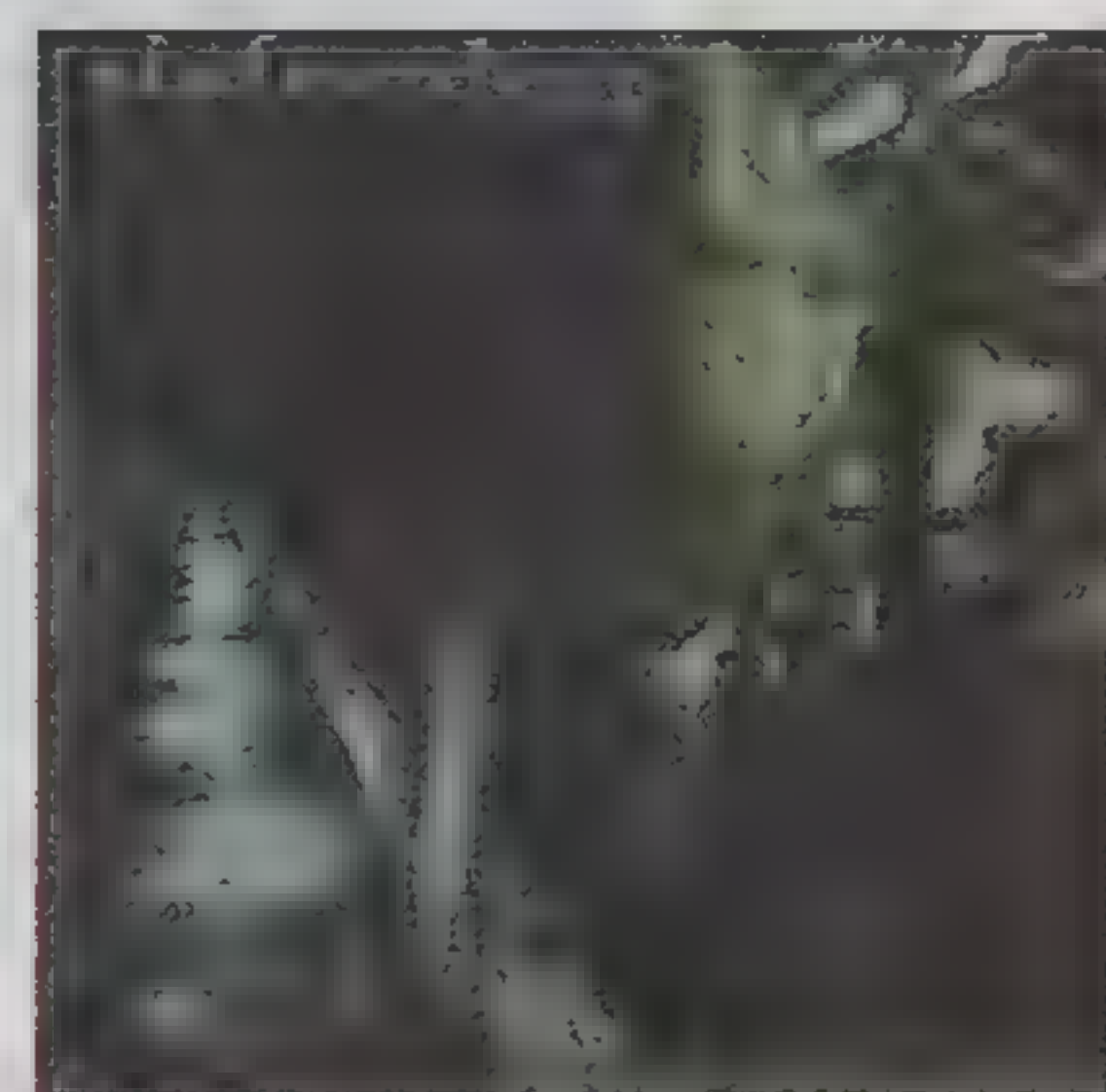
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REVIEW

THE ROAD LESS TRAVELED
Six Feet Deep
R.E.X.



Six Feet Deep

is loud. Pouring thick, chunky songs into

There has always been the long-running debate about when Charlie Peacock was and was not "cool." As one of the architects

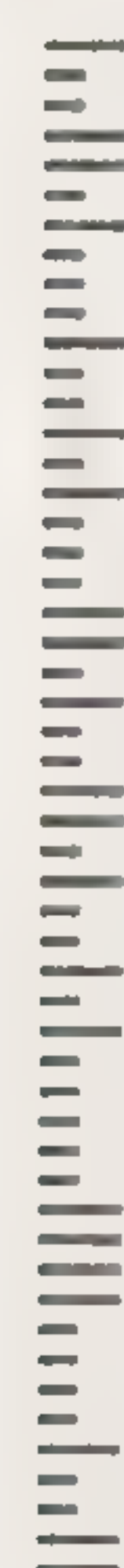
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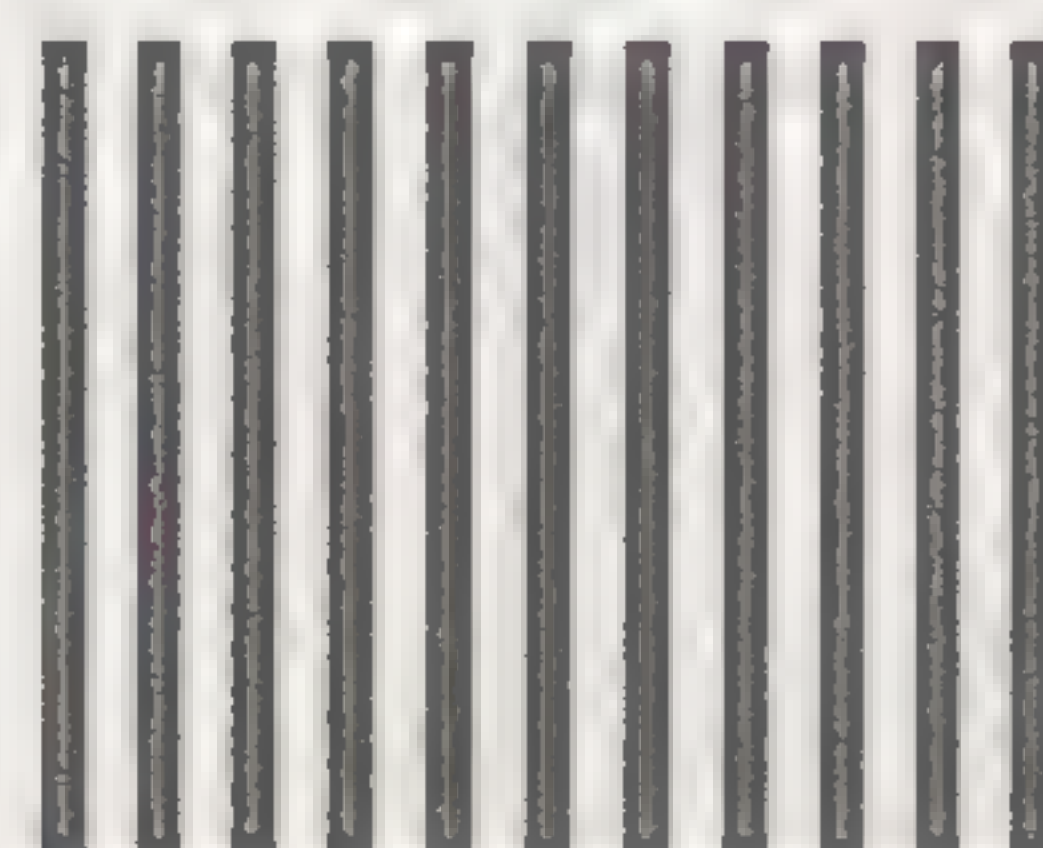
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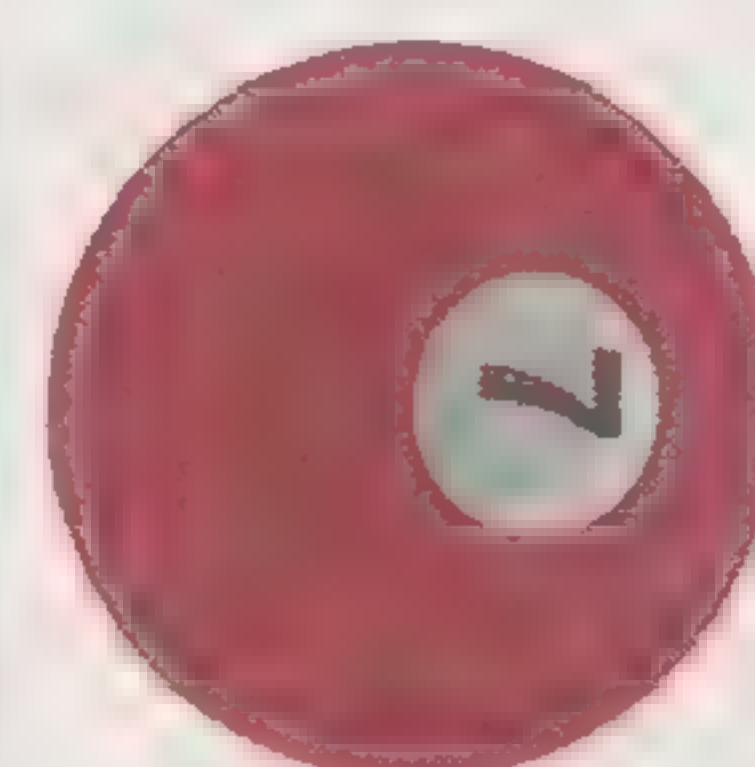


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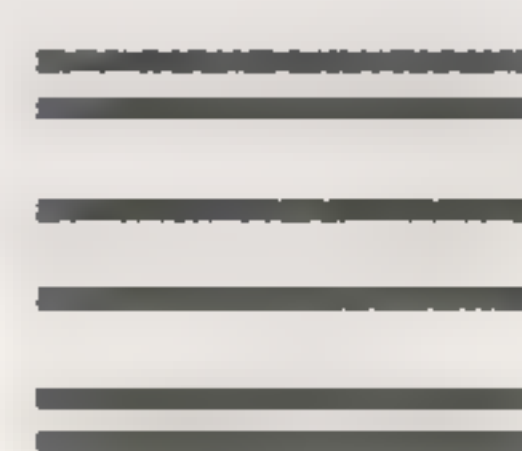


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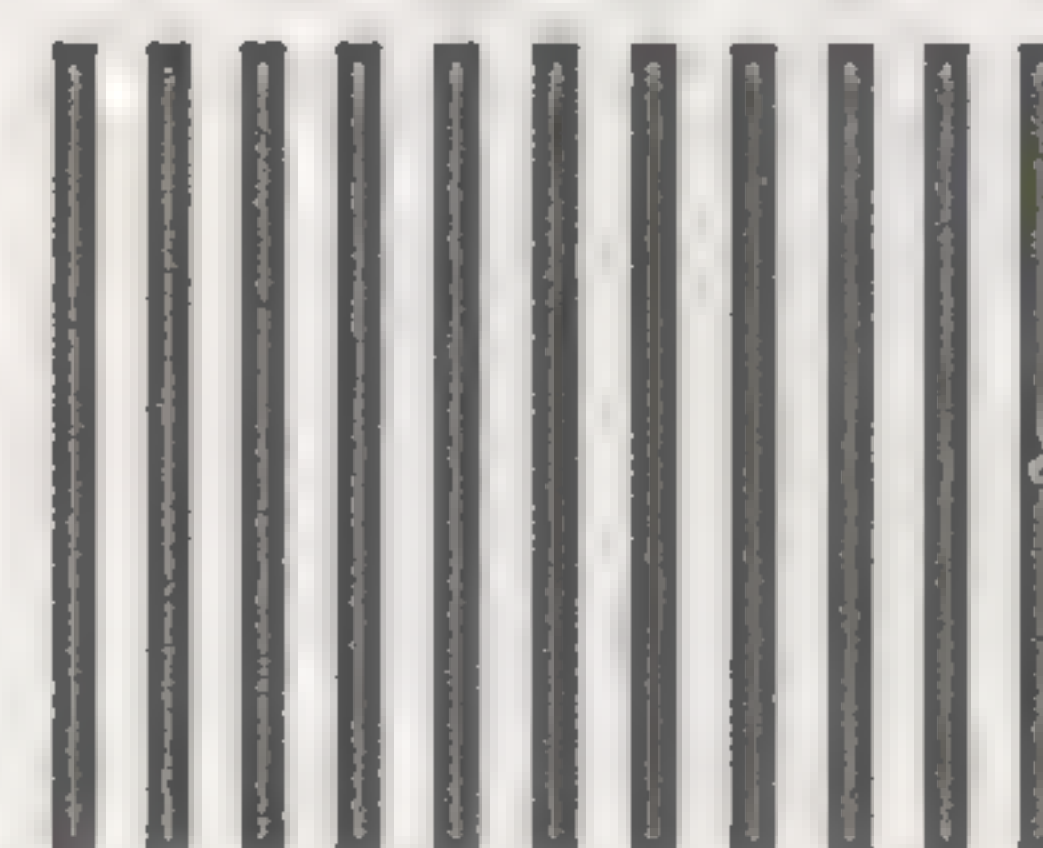
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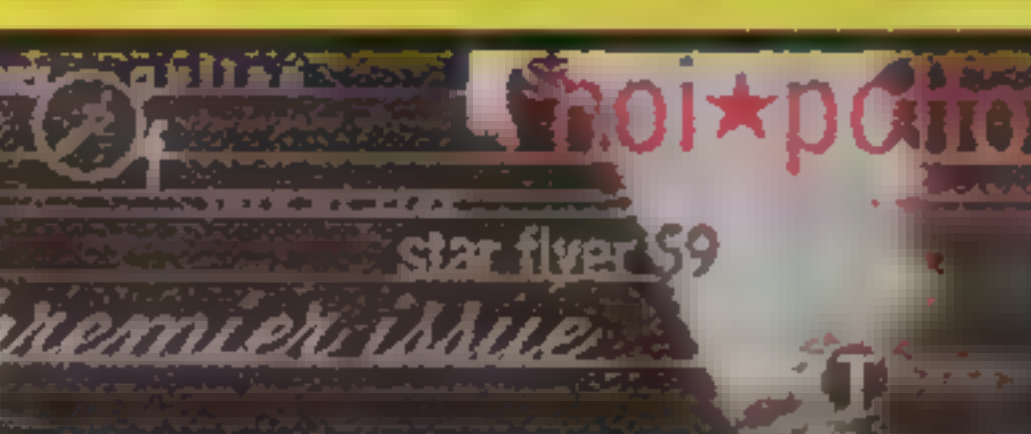
chants, Celtic music and modern pop. *Psalmus* is a mesmerizing event, a stylish, adult alternative praise & worship album with shades of light and dark. —CsW

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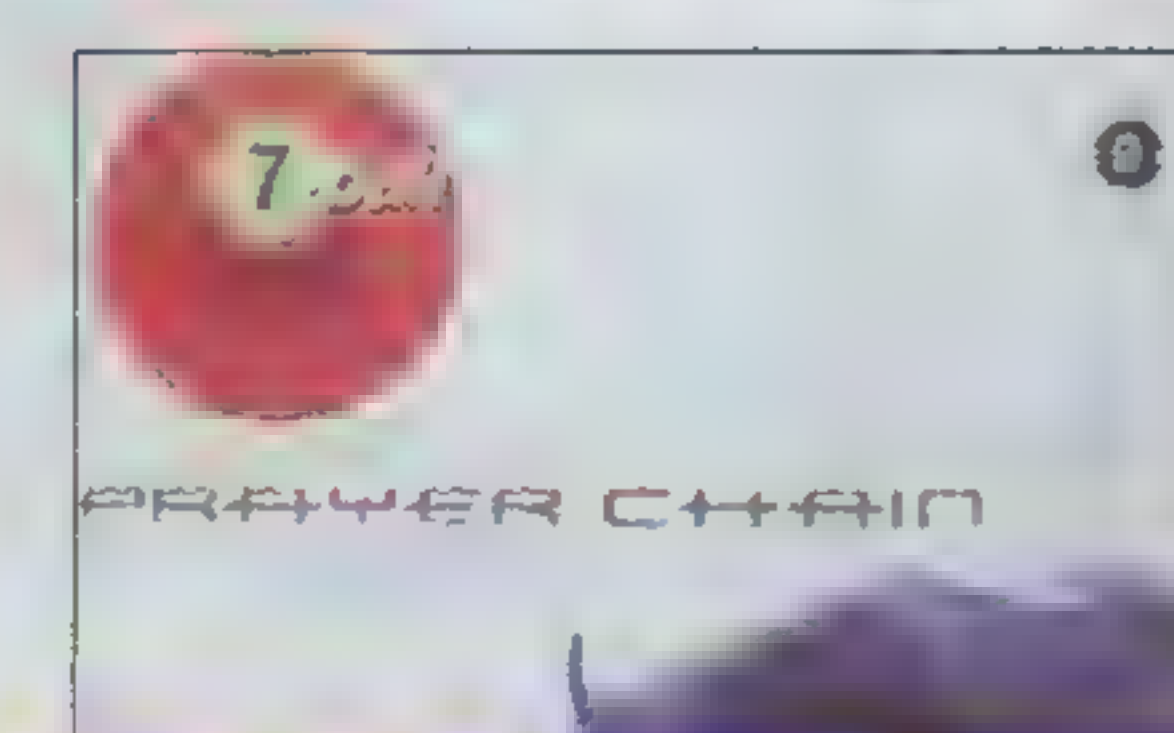
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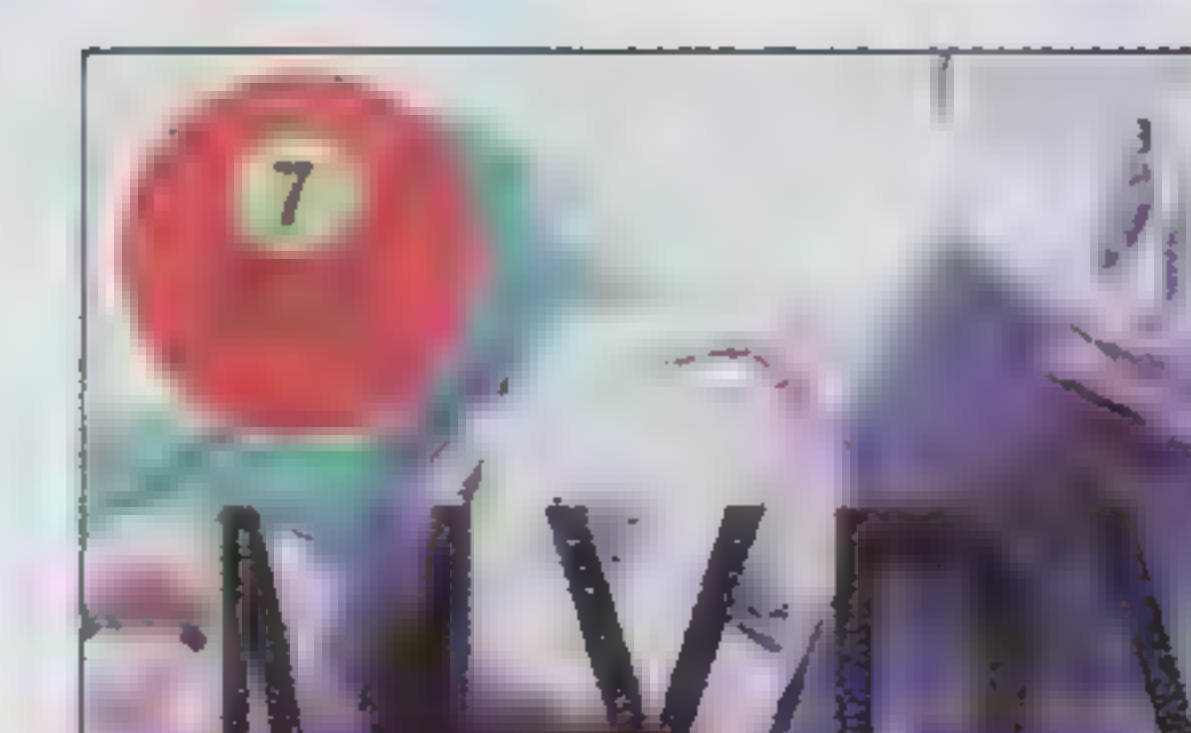
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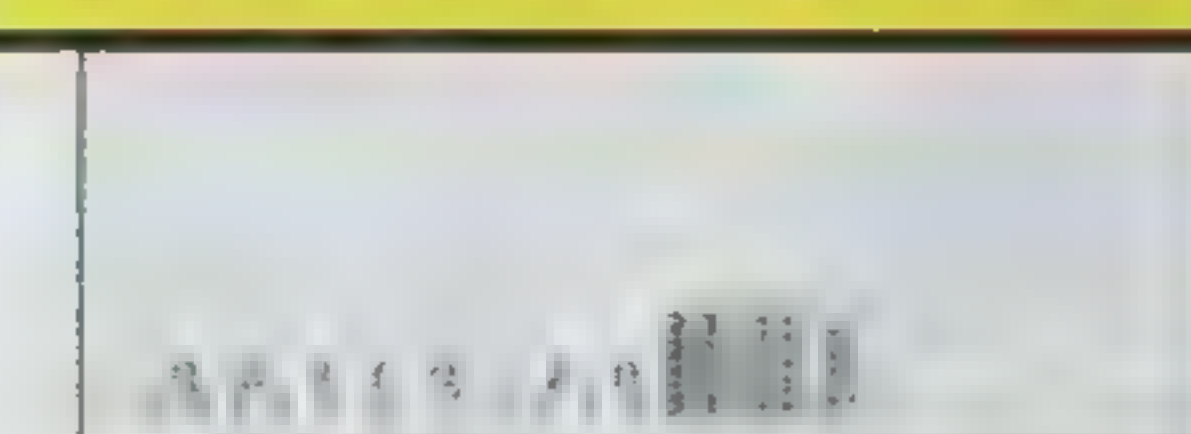
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"FAKING LIFE" POINTS OUT THE URGENCY OF SEEKING SALVATION ("WHY DOUBT THE LIFE HE OFFERS ... WHO KNOWS IF WE'VE GOT TIME"), WHILE THE MOODY "I FEEL LUCKY" POINTS AT THE EMPTINESS OF LIFE WITHOUT CHRIST ("OUR HEARTS ARE BLACK"). OTHER SONGS DEAL WITH THE LURE OF PEER PRESSURE, CHRISTIANS WHO ARE MORE INTERESTED IN THE CAUSE THAN IN SERVING THE CHRIST, AND AN ODE TO "SUPERHERO" COMBAT CHUCK. *UPBEATS AND BEATDOWNS* IS ALSO CHOCK FULL OF SUPERB MUSICIANSHIP, WITH ROCKIN' GUITARS AND A SLAMMIN' HORN SECTION, AND EVEN A WACKY ODE TO *WEST SIDE STORY*. FIVE IRON FRENZY IS FIVE-ALARM FUN. —CSW



John Cox
SUNNY DAY
Pamplin

AMEROAFRIASIANA THE THROES BRAINSTORM RECORDS

WITH A NAME LIKE AMEROAFRIASIANA, YOU MIGHT THINK THE THROES HAD TAKEN A LEAP INTO THE REALM OF MULTI-CULTURAL POP. INSTEAD, THROES LEADER WILLIAM CAMPBELL USES THE PHRASE, AND OTHER NON-SEQUITURS, TO DRAW WORD PICTURES OPEN TO INDIVIDUAL INTERPRETATION (MY FAVORITE EXAMPLE COMES FROM "FORTUNE," WHERE CAMPBELL OFFERS HIS AUDIENCE "TUGS & MISSES, CALLING WISHES, FORTUNES JUST A DAY AWAY / BELLS & WHISTLES, FLUFFY MISSILES, COMEDY'S BEST FRIEND TODAY"). HIS LYRICS GIVE ENOUGH REFERENCE POINTS TO A SPIRITUAL VIEW TO DELIVER HIS "MESSAGE." BUT, OFTEN HE OUT-CLEVERES HIMSELF, AND HIS

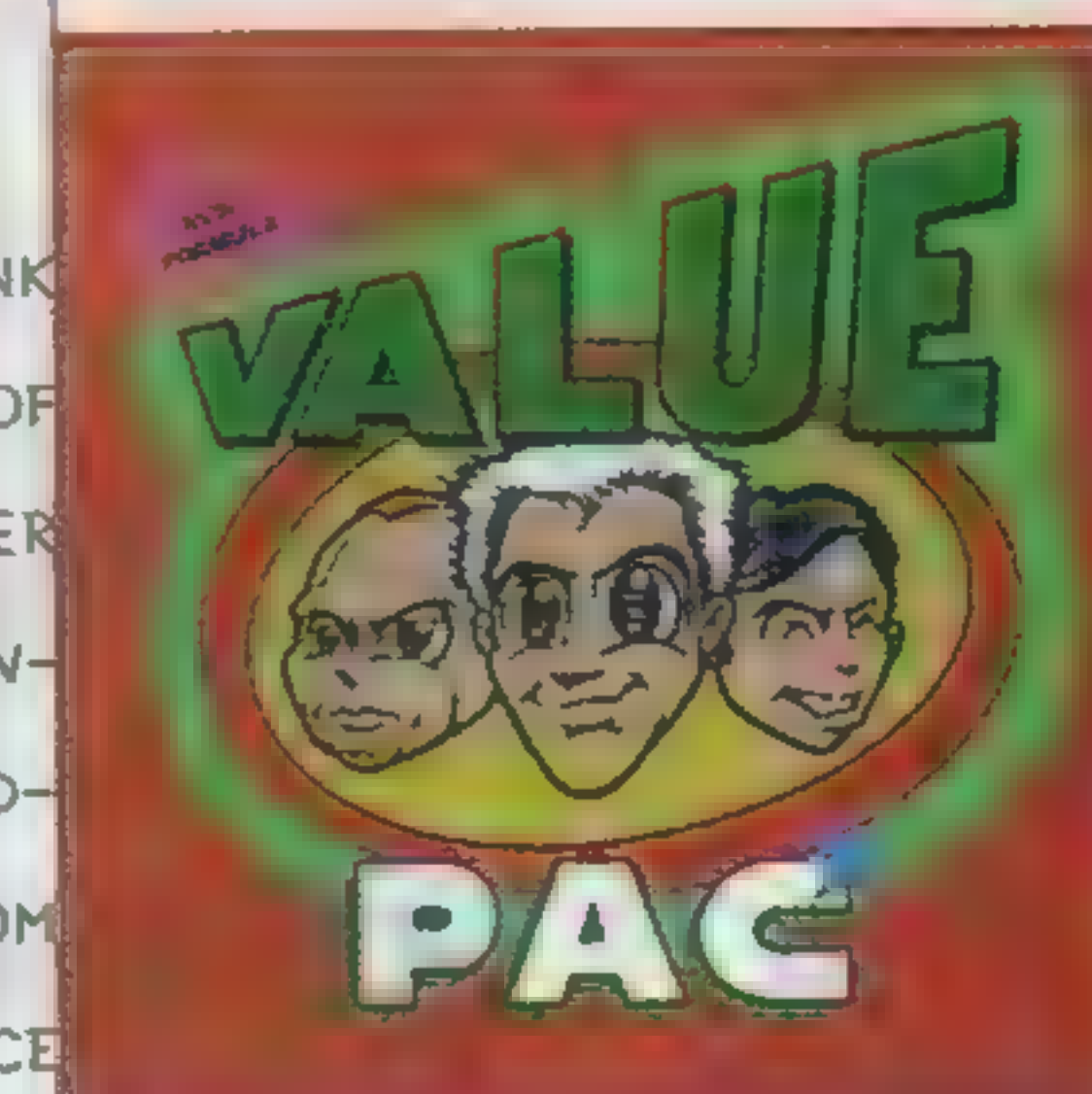
For all you closet Zeppelin junkies, the wait is over. With passionate, hard-edged, gritty guitar leads layered over acoustic-based rock melodies, John Cox's debut project, *Sunny Day*, feels like a return to the rock experiments of *12 Before 9*, the Throes' previous album, in favor of songs with *Houses of the Holy*. But while more kick and punch and hooks that grab the listener's ear. The use of such pop comparisons to LZ are inevitable. Cox is *AMEROAFRIASIANA*—the sign of growth that hopefully signals even better things to come.

Veteran producer David Kershenbaum, best known for his work with Tracy Chapman and Duran Duran, uses a deft hand to insure *Sunny Day* remains true to Cox's vision. The songwriting is superb, exploring themes of loneliness and alienation without becoming depressing ("I Don't Know," "What Am I Doing Here?"); and offering hope without sugar-coated clichés ("Heaven Hears You"). The Zeppelinesque "I Need You" manages a good bit of solid theology (check out Corinthians 12). There are also nods to the great arena-rock bands of the '80s, like Aerosmith and Kansas, with a little pre-movie soundtrack Bryan Adams thrown in for good measure. *Sunny Day* is good, old-fashioned rock 'n' roll: melodic, intense, intuitive and just a little bit rebellious. Cox should find a broad base of listeners in both the Christian and mainstream market.

VALUE PAC Value Pac Tooth & Nail

The trio in Value Pac announce their intentions early on, opening their debut with "Graduation Day," a track that conveys the mixed emotions when making that transition from high school to the next destination. With a rounded-at-the-corners brand of punk pop, Value Pac moves along at a fast clip, covering such topics as loss of innocence, hypocrisy and faithfulness. However, without the angst of a MxPx, the sense of humor of a Ghoti Hook or the pop fuzz of an Offspring, much of this record is just average. The members of Value Pac certainly have potential, as promised by "Sunday Christian"; it's inventive—musically and lyrically. Now, if they can pull this sort of thing off 14 more times ...

—CSW



—BRAD CAVINESS



—Mike Parker



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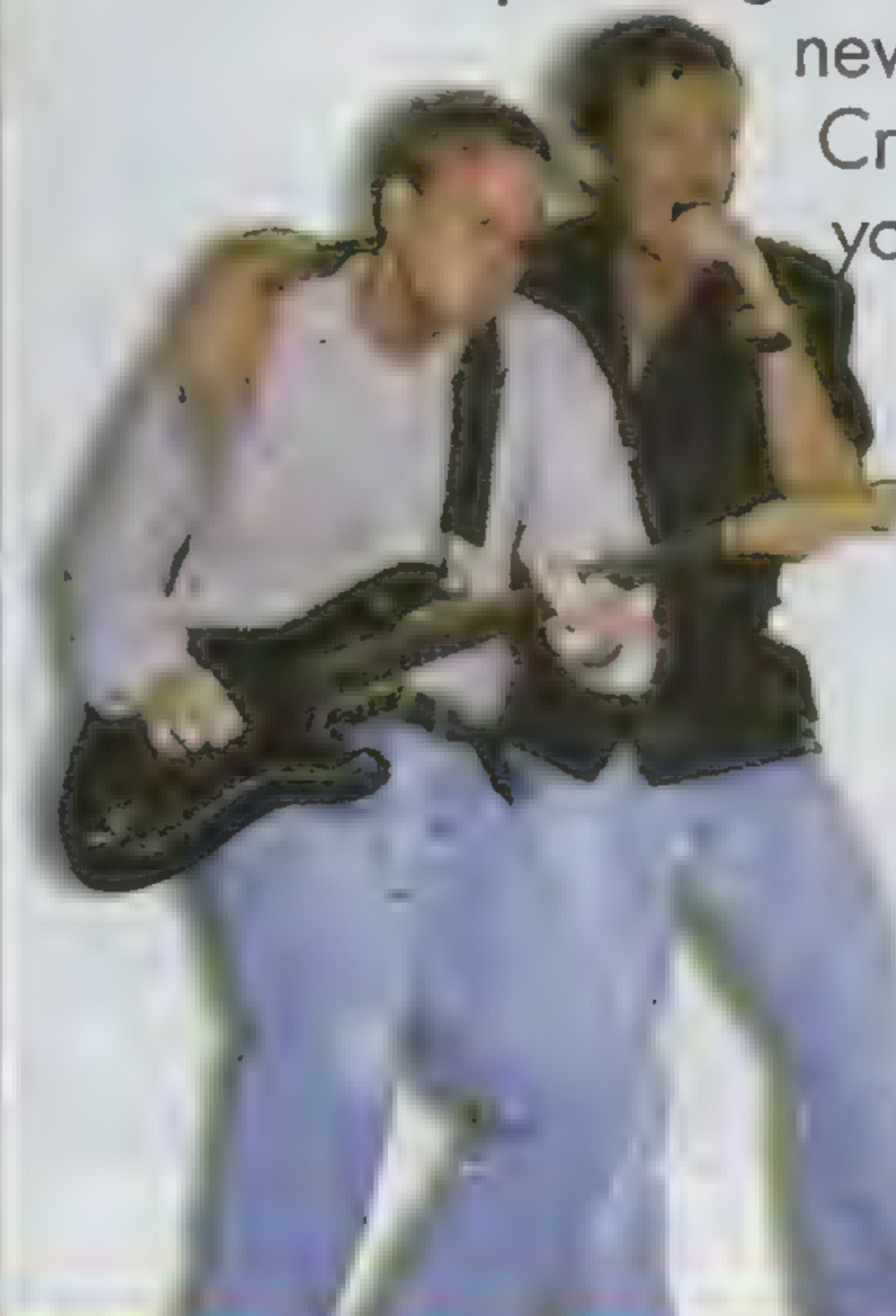
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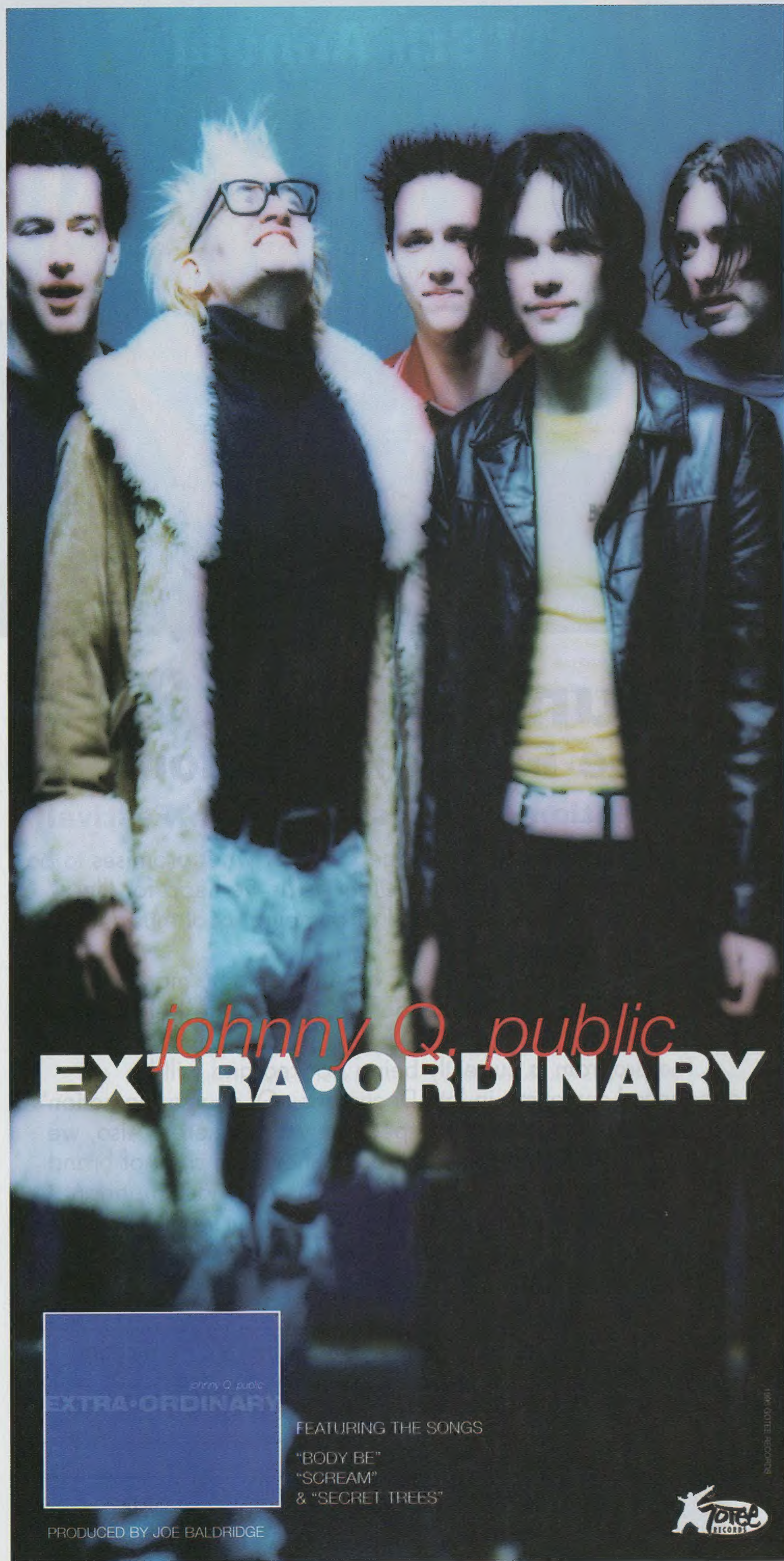
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—CsW

FURTHER Sal Paradise Tooth & Nail

Moody and ambling, the American debut of Aussie rock group Sal Paradise is a delight. With nod to the group Modern English, the gentle, delicate guitar pop of Sal Paradise surrounds songs that amble as well—images of driving and searching permeate the opus, detailing the spiritual journey we all travel. They seek ("we search for number one"); they knock ("haul me out of here ... purge the worst I fear"); they come face to face with Truth ("the site is discovered/the place of life begun"). While some will find the music on *Further* a bit monotonous—the record could have used a few mood swings—many will find a kindred soul here.

—CsW



But here I am right where I am and through it all I'm just trying to be myself. And I, let go of these feelings, and I finally know it's all right to be not perfect not out there for

Not Perfect-

I fooled everybody.
I learned to say the right words and dress the right dress and do the right things
But maybe, one day they'll see through my facade and I'll be me...

I tried to be somebody,
Someone who I could look up to. I would respect and I would care about.
And I thought if I was all these things
Then maybe I could learn to love myself
→ coz I'm not perfect, not put together and sometimes I'm lonely, but it's only real life
here I stand cast your stones if you make
I know that it's only, ~~that you're scared of~~
that you're scared of real life.
I tried to succeed in a value system
that p...
you gotta do...
If you want
till I found
everyone and every... every broken heart
no matter how imperfect, he loves you right
where you are, and love you right
though I'm not perfect



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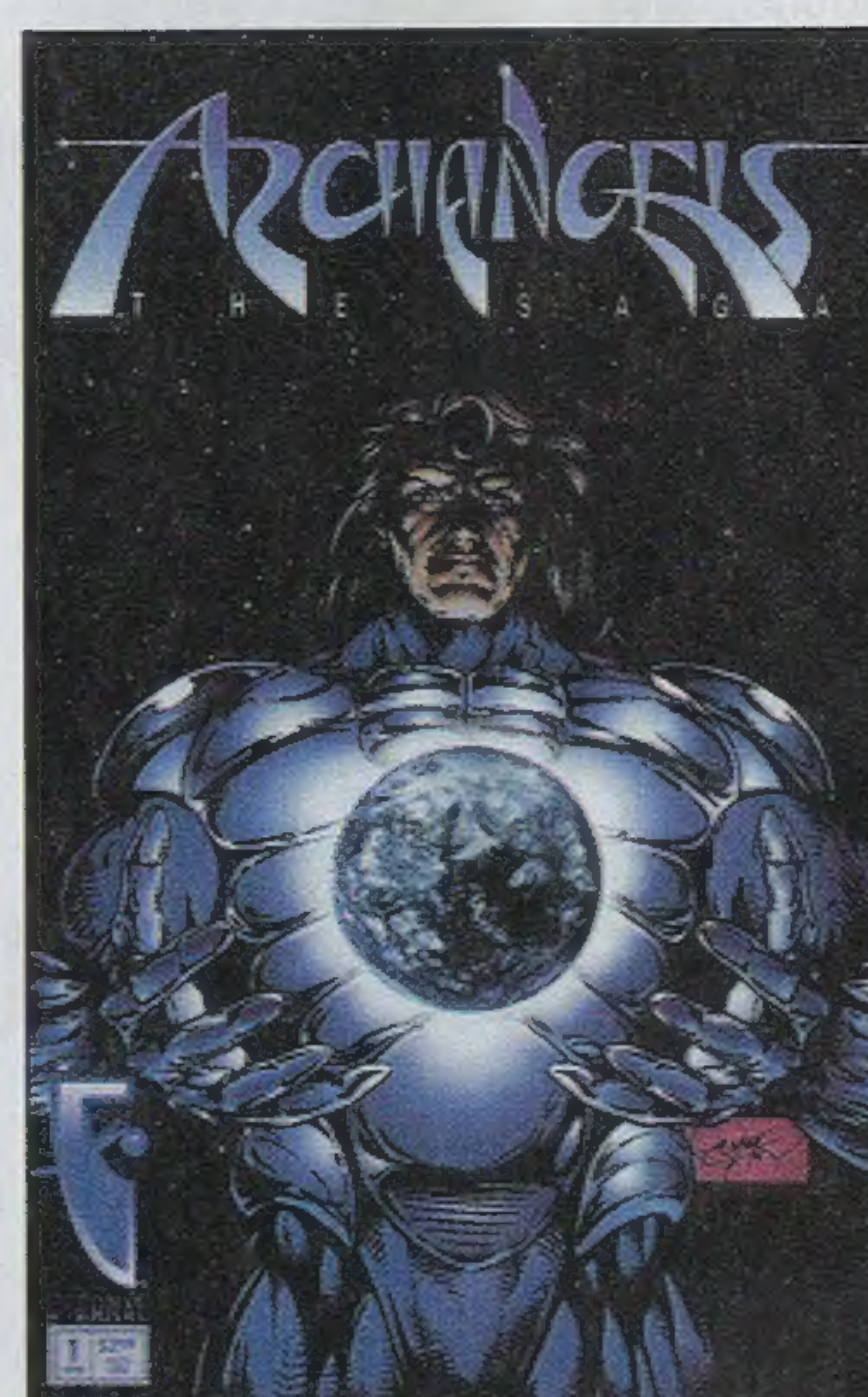
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"The visual designs, however, are not what people are used to," he laughs. "We took the concept of angels and instead of putting them in a white robe and halo, we made them more like superheroes. We put them in metallic body armor, because they're warriors of God."

"And these are people who would never go to church—and probably wouldn't be welcome in church—because they're so scary," Scott says. "People who are alone and afraid, that's how I look at them. And they came up and said they liked our book. I was really proud, because *Archangels: The Saga* is all about glorifying God, glorifying Jesus Christ."

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PURE rockreport

LOUD

- 1 **RIPPLE**
Leader Dogs for the Blind
R.E.X.
- 2 **AWESOME GOD**
Unashamed/Tooth & Nail
- 3 **WITHER**
Blackball/Metro One
- 4 **LIFE**
Rob Walker/Tooth & Nail
- 5 **SELAH**
P.O.D./Rescue
- 6 **PEACE IN THE GALAXY**
Mortification/Rowe
- 7 **SCHOOL**
Crashdog/Grrr?
- 8 **HELD ACCOUNTABLE**
Disciple/Ole Crow
- 9 **FLOWN**
Everdown/Tooth & Nail
- 10 **SCREAM**
Johnny Q. Public/Gotee

CLUB

- 1 **WAGES OF SIN**
Gotee Brothers/Gotee
- 2 **REVOLUTION**
World Wide Message Tribe
- 3 **Let The Walls Fall Down**
Warner Alliance
- 4 **RAINMAKER**
Nitro Praise 3/N - Soul
- 5 **EMMANUEL**
Hydro/N - Soul
- 6 **SITUATIONS**
Hypersonic/Essential
- 7 **CRY 4 HELP**
Painted Orange/Salt
- 8 **I NOW LIVE (Remix)**
Fros'T/Rescue
- 9 **DANCIN'**
Crystal Lewis/N - Soul
- 10 **BABYLON**
YWFC/Big Doggie

ROCK

- 1 **I'M NOT THE KING**
Audio Adrenaline/ForeFront
- 2 **CUP O' TEA**
Newsboys/Star Song
- 3 **POUR ME OUT**
PFR/Sparrow
- 4 **STATE OF MINE**
Guardian/Myrrh
- 5 **WONDER**
Nouveaux/Benson
- 6 **CAN'T GET AWAY**
John Schlitt/word
- 7 **RYAN'S DRIVEWAY**
Black Eyed Scea
- 8 **DOUBLE CURE**
5 Min Walk
- 9 **HITLER'S GIRLFRIEND**
Dime Store Prophets
- 10 **SLED DOG**
5 min walk
- 11 **HIGHER**
The Choir/Tattoo
- 12 **SWEET WORK OF LOVE**
Eric Champion/Essential
- 13 **BLACKBIRD**
Lost Dogs/B.A.I.
- 14 **IN LIGHT**
Third Day/Reunion
- 15 **THE BOX**
My Friend Stephanie

MODERN ROCK

- 1 **FRIEND OR FOE**
Prayer Chain/B.A.I.
- 2 **SLED DOG**
The Choir/Tattoo
- 3 **RYAN'S DRIVEWAY**
Black Eyed Scea
- 4 **HITLER'S GIRLFRIEND**
Dime Store Prophets
- 5 **I CAN BE FRIENDS ...**
5 min walk
- 6 **ADONAI**
MxPx /Star Song
- 7 **COMMONWEALTH**
Supertones/Tooth & Nail
- 8 **BIG ORANGE BUBBLE**
PlankEye/Tooth & Nail
- 9 **WISHING WELL**
Morella's Forest/Tooth & Nail
- 10 **OPEN**
Common Children/Tattoo
- 11 **SEASONS**
Pushstart Wagon/B.A.I.
- 12 **FRAY LAGOON**
Ghoti Hook/Tooth & Nail
- 13 **JUST THE SAME**
Mortal/5 min walk
- 14 **VORTEX**
Bloomsday/B.A.I.
- 15 **IN LIGHT**
Souflood 76/Freedom

modern rock reporters

- CKCU** 93.1FM
Ottawa, ONT
Sunday 9AM
- KADU** 90.1FM
Hibbing, MN
24 Hours
- KCLC** 89.1FM
St. Charles, MO
Saturday 7PM
- WCUW** 91.3FM
Worcester, MA
Tuesday 10PM
- WITR** 89.7FM
Rochester, NY
Friday 10PM
- WQKO** 91.9FM
Howe, IN
24 Hours
- WUFM** 88.7FM
Columbus, OH
24 Hours

rock reporters

- KADU** 90.1FM
Hibbing, MN
24 Hours
- KCLC** 89.1FM St.
Charles, MO
Saturday 7PM
- WAIF** 88.3FM
Cincinnati, OH
Saturday 8PM
- WITR** 89.7FM
Rochester, NY
Friday 10PM
- WQFL** 100.9FM
Rockford, IL
Saturday 9PM
- WQKO** 91.9FM
Howe, IN
24 Hours
- WUFM** 88.7FM
Columbus, OH
24 Hours

WVVOF 88.5FM

- Bridgeport, CT
Sunday 9PM
- loud reporters**
- CFCR** 90.5FM
Saskatoon, SASK
Monday 9PM
- KCLC** 89.1FM
St. Charles, MO
Saturday 7PM
- WITR** 89.7FM
Rochester, NY
Friday 10PM
- WTTU** 88.5FM
Nashville, TN
Sunday 7PM
- WVVOF** 88.5FM
Bridgeport, CT
Sunday 9PM

rap/club reporters

- WCUW** 91.3FM
Worcester, MA
Sunday 4PM
- WITR** 89.7FM
Rochester, NY
Friday 10PM
- WUFM** 88.7FM
Columbus, OH
Saturday 7PM

*Time for a couple
new Tattoos*



*Showing
in '97*



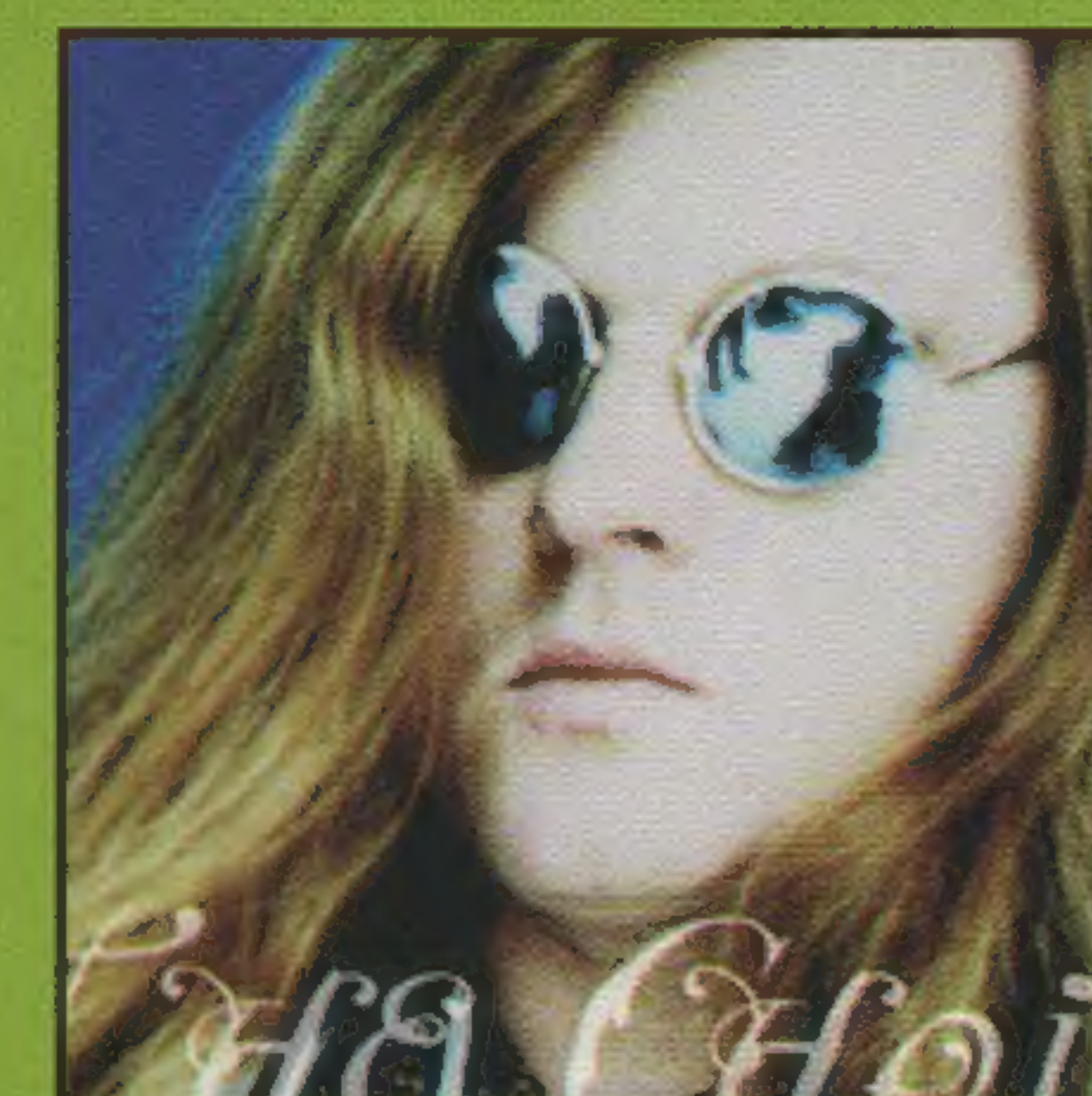
Christine Glass



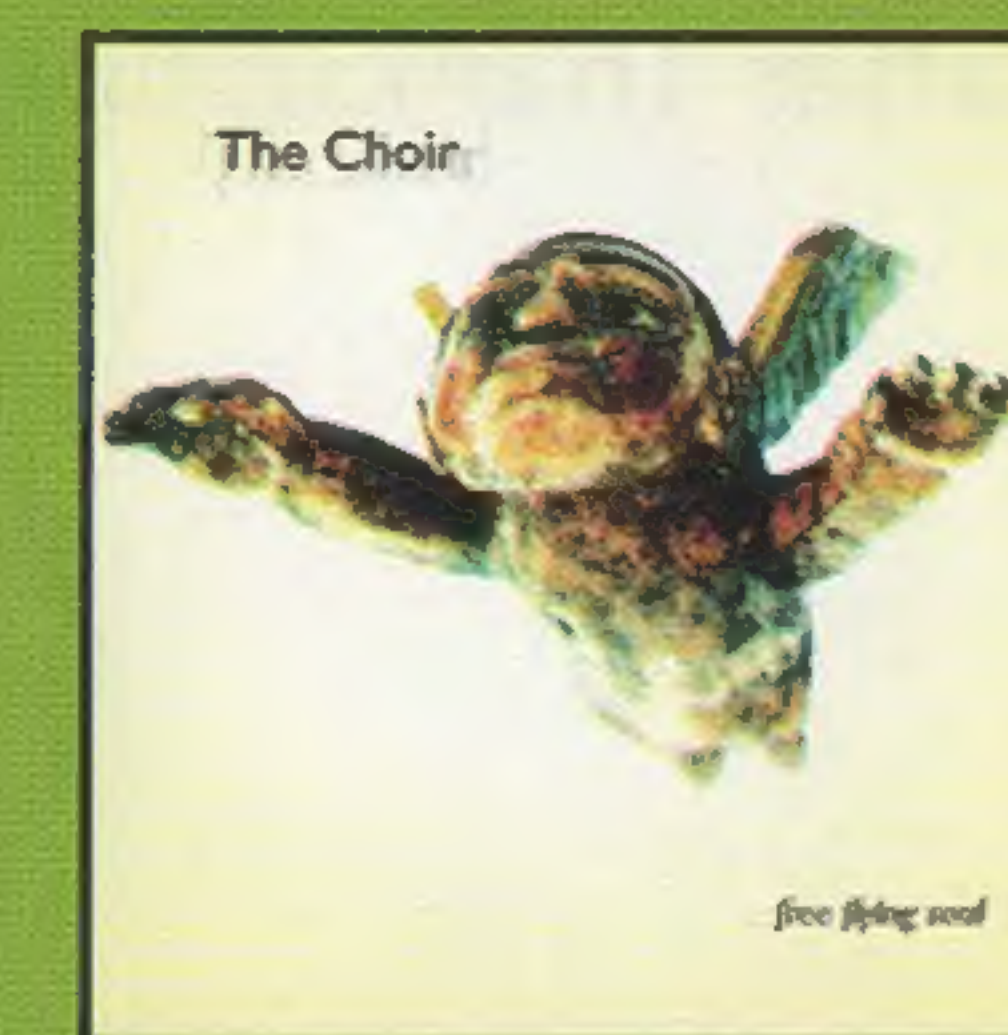
Between Thieves



Tattoo
long form video
hoopla Volume One.



The Choir
Better than Live



Now Available on Tattoo



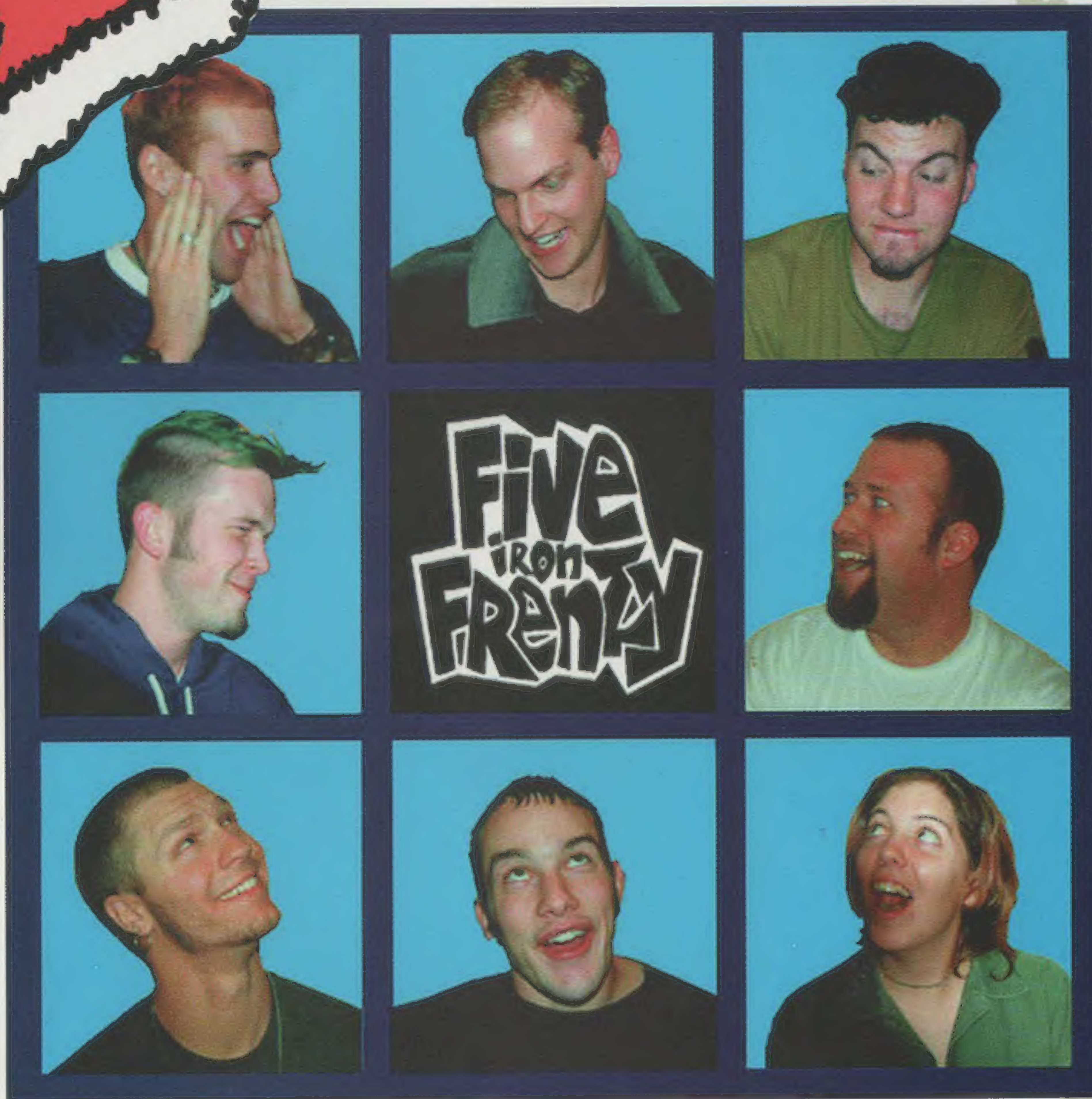
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